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# THE ART OF THE UFFIZI PALACE AND THE FLORENCE ACADEMY



By

CHARLES C. HEYL



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# The Art of the Uffizi Palace
## and the Florence Academy

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BY CHARLES C. HEYL

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ANDREA DEL SARTO. — THE MADONNA OF THE HARPIES

(See page 240)

# The Art of the Uffizi Palace and the Florence Academy

Together with that of the Minor Museums of Florence, with explanatory and appreciative comment on the notable works therein preserved, and their history and significance

By

Charles C. Heyl

*Illustrated*

Boston

L. C. Page & Company

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TO MY WIFE

# Foreword

AMID the distresses and the pettinesses of a day, in the quest for sympathy, for inspiration, or just for quiet pleasure, one easily learns to turn naturally to those splendid structures, and beautiful sculptures, and dear old pictures that so completely express the wonderful character and quality of the great Golden Age of the Renaissance in Italy. Constant and undying are the true friendships that one may form with the great works of art that have stood the test of time, and with the immortal artists who created them.

For some students, chiefly the artists and the connoisseurs, the technique of a work is the more interesting study; — the invention, the composition, the design, the medium, the method, the manner, the finish. For others, mostly the plain, simple lovers of art, it is the great, eternal, living soul of the thing that is the more fascinating.

It is for the latter, in particular, that this book is planned. It deals with some of the great works

of art in Florence, touching sympathetically upon such elements in the intellectual intent and content of the productions as may afford the keenest enjoyment, coupled with the most complete understanding and appreciation.

In all of the comment herein set down, the temptation to dwell too much upon the technicalities of art has been studiously avoided; but the desire to revel in the real meaning and beauty of it has not been restrained. This is the apology, if any be needed, for the frequent introduction of many a detailed story drawn from the legends of the personages of sacred art, or from the lives of the artists.

The work is begun with a story of surpassing, human interest, presented as a vivid and striking introductory picture of the life, and the times, and the thought of that great period in history in which art was re-conceived and born anew; for one must breathe very deeply of the real atmosphere of that marvellous period in order to be able fully to comprehend and appreciate the moods and sentiments of its art.

No consideration has been given to the treasures of the Pitti Palace, as the contents of that gallery are the subject of an earlier volume in this series.

CHARLES C. HEYL.

# Contents


| CHAPTER | | PAGE |
|---|---|---|
| | FOREWORD | v |
| I. | THE GENESIS OF THE RENAISSANCE: THE FIRST RELIGIOUS REVIVAL | 1 |
| II. | THE ACADEMY AND THE DAVID OF MICHELANGELO | 13 |
| III. | THE TUSCANO-BYZANTINE PAINTINGS | 25 |
| IV. | THE GOTHIC PIONEERS: CIMABUE, GIOTTO, AND GADDI | 38 |
| V. | THE INFLUENCE OF THE CLOISTER: LORENZO MONACO, ANGELICO, AND FABRIANO | 60 |
| VI. | THE SPIRIT OF THE QUATTROCENTO: MASACCIO, LIPPI, AND BOTTICELLI | 78 |
| VII. | GHIRLANDAJO, VERROCCHIO, AND BARTOLOMMEO | 99 |
| VIII. | SIGNORELLI, PERUGINO, AND DEL SARTO | 115 |
| IX. | THE MUSEUM OF SAN MARCO: THE FRESCOES OF FRA ANGELICO | 128 |
| X. | THE HISTORY OF THE UFFIZI GALLERY | 146 |
| XI. | THE UFFIZI GALLERY: THE EAST CORRIDOR | 155 |
| XII. | THE UFFIZI GALLERY: THE ROOM OF LORENZO MONACO | 174 |
| XIII. | THE UFFIZI GALLERY: THE ROOM OF BOTTICELLI | 184 |

| CHAPTER | | PAGE |
|---|---|---|
| XIV. | The Uffizi Gallery: The Room of Leonardo | 201 |
| XV. | The Uffizi Gallery: The Room of Michelangelo | 208 |
| XVI. | The Uffizi Gallery: The Rooms of the Tuscan School | 219 |
| XVII. | The Uffizi Gallery: The Tribuna | 248 |
| XVIII. | The Uffizi Gallery: The Room of the Venetian School | 269 |
| XIX. | The Uffizi Gallery: Various Italian and Foreign Paintings | 288 |
| XX. | The Uffizi Gallery: The Sculptures | 309 |
| XXI. | The Bargello and the Cathedral Museum | 320 |
| | Bibliography | 333 |
| | The Important Works of Art Referred to in This Book | 335 |
| | List of Artists Mentioned in the Book with Reference to Their Works | 349 |
| | General Index | 361 |

# List of Illustrations


PAGE

ANDREA DEL SARTO. — The Madonna of the Harpies (*see page 240*) . . . . . *Frontispiece*

PLAN OF THE ACADEMY GALLERY, FLORENCE . . . . 12

MICHELANGELO. — David . . . . . 20

ITALO-BYZANTINE SCHOOL. — Saint Mary Magdalen . . 28

CIMABUE. — The Madonna Enthroned. — GIOTTO. — The Madonna Enthroned . . . . . 44

TADDEO GADDI. — Scenes from the Life of Saint Francis . 56

DON LORENZO MONACO. — The Annunciation with Saints . 62

FRA ANGELICO. — The Descent from the Cross . . . 68

GENTILE DA FABRIANO. — The Adoration of the Magi . . 72

FRA FILIPPO LIPPI. — The Coronation of the Virgin . . 84

BOTTICELLI. — Allegory of Spring (Primavera) . . . 88

BOTTICELLI. — Madonna and Child Enthroned with Saints and Angels . . . . . 94

GHIRLANDAJO. — The Adoration of the Shepherds . . . 102

VERROCCHIO. — The Baptism of Christ . . . . . 106

PERUGINO. — The Assumption of the Virgin . . . . 120

ANDREA DEL SARTO. — Four Saints . . . . . 126

FRA ANGELICO. — The Crucifixion . . . . . 138

FRA ANGELICO. — The Annunciation . . . . . 142

PLAN OF THE UFFIZI GALLERY, FLORENCE . . . . 155

THE EAST CORRIDOR, LOOKING SOUTH . . . . . 156

SIMONE MARTINI AND LIPPO MEMMI. — The Annunciation with Saints . . . . . 166

DON LORENZO MONACO. — The Coronation of the Virgin . 174

FRA ANGELICO. — Detail of the Tabernacle of the Arte dei Linaiuoli . . . . . 178

FRA ANGELICO. — The Coronation of the Virgin . . . 180

PAGE

BOTTICELLI. — Judith with the Head of Holofernes . . 188
BOTTICELLI. — The Adoration of the Magi . . . . . 190
BOTTICELLI. — The Madonna of the Magnificat . . . 192
BOTTICELLI. — The Birth of Venus . . . . . 195
VERROCCHIO. — The Annunciation . . . . . 204
FRA FILIPPO LIPPI. — The Madonna and Angels . . . 210
MICHELANGELO. — The Doni Madonna . . . . . 216
FILIPPINO LIPPI. — Madonna and Saints . . . . . 226
ALBERTINELLI. — The Visitation . . . . . 229
SODOMA. — Saint Sebastian . . . . . 238
THE TRIBUNA OF THE UFFIZI GALLERY . . . . . 248
RAPHAEL. — The Madonna of the Goldfinch . . . . 252
TITIAN. — Reclining Venus . . . . . 260
CORREGGIO. — Madonna adoring the Child . . . . 264
DÜRER. — The Adoration of the Magi . . . . . 267
MANTEGNA. — Triptych . . . . . 271
TITIAN. — Madonna and Child with Saint John and Saint Anthony Abbot . . . . . 277
TITIAN. — Flora . . . . . 278
MANTEGNA. — The Madonna of the Quarries . . . . 288
HUGO VAN DER GOES. — Altar-piece of the Portinari Family 300
RUBENS. — Portrait of the Artist . . . . . 307
VENUS DE' MEDICI . . . . . 312
NIOBE AND HER YOUNGEST DAUGHTER . . . . . 318
DONATELLO. — Saint George . . . . . 324
DONATELLO. — Cantoria from the Cathedral. — LUCCA DELLA ROBBIA. — Cantoria from the Cathedral . . . . . 329

# The Art of the Uffizi Palace
## And the Florence Academy

### CHAPTER I

#### THE GENESIS OF THE RENAISSANCE: THE FIRST RELIGIOUS REVIVAL

It was the evening of a Good Friday, in the early period of the dawn of the new millennium, just after the world had passed that first great milestone in Christian history, the year of our Lord one thousand.

An armed knight, accompanied by a few servants, made his way up the steep path ascending the western slope of the Monte alle Croci, just below the famous, old Church of San Miniato that overlooks the city of Florence.

Although the path was an ancient and venerated Via Crucis, lined with stations and crosses, and although the day was the sacred anniversary of that on which the world's Great Sacrifice was made,

it was with no pious thoughts that the party climbed the hill. Their faces were hard and they toiled steadily up the steep ascent in silence.

The leader was quite a young man, hardly having passed his eighteenth year, but his impressive stature and evident strength, together with the serious and set expression in his face, made him seem much older. His name was Giovanni Gualberto. He was a son of Gualberto dei Visdomini, head of one branch of a noble family numbered among the ancient protectors of the bishopric of Florence. It chanced, as was neither uncommon nor remarkable in those days, that Gualberto and his immediate family were at feud with another branch of the same house. The vendetta had originated in a petty quarrel and its latest victim was the young knight's brother Ugo, whom he greatly loved. In accordance with the vengeful custom of the time, it became Gualberto's formal duty to seek the life of his brother's murderer. Urged on by the fury of his father and the tears of his mother, as well as by his own rage and grief, Gualberto was ever on the watch for his enemy and ever went armed and accompanied by trusty servants.

Upon the evening of which we write, Gualberto was returning from Florence to the country villa of his father, and chose the steep path over the Hill of the Crosses. Suddenly, at a turn of the

way, he came face to face with the one whose life he sought. The man was alone and, strange to say, unarmed. Each recognized the other at once and, like a flash, Gualberto was at his enemy's throat with drawn steel, the servants also springing to assist their master. Escape for the poor wretch seemed impossible. A furious wave of vengeful satisfaction swept over Gualberto and he paused a moment to gloat over his victim, glaring silently into the terrified eyes and pressing the cold steel against the throbbing throat. To Gualberto it seemed, indeed, as if his enemy had been placed in his hands by God. Who shall say truly that it was not so? The momentary pause was fateful and fraught with the greatest consequences. Ugo's murderer sank to his knees on the rough stones of the path, and throwing out his arms in the form of the Holy Cross, begged his captor to spare his life, in remembrance of the Saviour who had on that day suffered and died for them both. Gualberto was still a young man and his hands had not yet been stained with blood. While he remained outwardly unmoved, he was beginning a terrible mental struggle with himself. There came into his mind a vivid picture of the Crucifixion. Even while the Roman executioners were driving in the cruel nails, Christ had prayed to His Father to forgive them. Should Giovanni Gualberto do less? It was now

his turn to pray. Should he forgive this murderer kneeling at his feet? Gualberto's whole body trembled with the intensity of his inner conflict. His sufferings were less than those of the Christ and should he be less forgiving? His weapon dropped. Breathing a prayer for strength, he raised the suppliant to his feet and embraced him, saying, "I give you not your life only, but my love too for ever. Pray for me that God may pardon my sin." The other was speechless with emotion. Then they parted, and each went his way in silence, Gualberto's servants full of wonder and astonishment at the strange thing that they had witnessed.

Presently the party came in sight of the monastery of San Miniato. Bidding the servants go on to his father's house, Gualberto turned in to the church and knelt before the great crucifix over the altar, offering a fervent prayer to God for forgiveness for his sinful passion. As he prayed, he raised his eyes and looked into the face of the image of the Crucified and it seemed to him that the head slowly inclined toward him in token of acceptance of his penitence. At the miracle, Gualberto burst into tears, and, when the emotion had passed, there came into his mind and heart a hitherto unknown peace. He rose to his feet and went out to the platform in front of the church, whence he could gaze on that wonderful panorama of the city,

bathed in a soft, warm haze, under the after-glow of the sunset. There and then, his whole subsequent course of life was decided. The spirit of revenge was gone, and with it had gone all worldly ambition. Resolutely he turned to the monastery, seeking out the venerable abbot, and proposing to join himself to the followers of the great Saint Benedict and become a novice under their Rule, craving their comradeship and support. When his father heard of it, great was his astonishment and anger, and he hurried to the monastery and endeavoured by argument and threat to dissuade the youth from his purpose. But Gualberto's resolve was firmly taken, and then, under the very eyes of his father, he cut his hair and donned the Benedictine habit. So his father yielded, and left him to live his new life as he would.

Gladly received by the monks, Gualberto passed his novitiate among them and became a member of the Order of Saint Benedict. Remaining at San Miniato for about four years, he won the esteem and respect of all with whom he came into contact. Then the old abbot died, and the monks, with one accord, desired Gualberto to succeed him. But the young monk could not be persuaded to accept the office. Already there had crept into the life of the old institution many of those abuses and irregularities of which the spirit of Saint Benedict is made

to complain so bitterly, three centuries later, in Dante's "Paradiso." The imprisonment and even the murder of those who endeavoured to correct such abuses was then by no means unknown. Gualberto was not inclined to attempt what was well nigh impossible. With a single companion only, he took his leave of San Miniato, journeying to that solitary glen among the higher Apennines, the "hermit's seat" of Camaldoli, where, only a few years before, in a similar revulsion of feeling, Romualdo of Ravenna had founded the reformed Benedictine congregation of the Camaldolesi, observing the strictest monastic rule. Here Gualberto hoped to find the closer solitude that his soul craved. He was kindly received by Romualdo, but not even in Camaldoli was there found exactly what he sought. Exchanging vows of eternal friendship with Romualdo, Gualberto left Camaldoli, taking his way across the beautiful valley known as the Casentino. Coming at last to a quiet "shady vale," a score of miles from Florence, he obtained a tract of land from a neighbouring abbey, and there, in company with two other pious anchorites, he built a simple hermitage and founded a new monastery, — Vallombrosa.

It was not long before the notable sanctity of Giovanni Gualberto had attracted to the beautiful spot many another one in search of peace and soli-

tude, each establishing there his little dwelling and placing himself under Gualberto's direction. Soon it became necessary for the leader to provide for some order in the growing community, and he gave them the ancient Rule of Saint Benedict, particularly revising the original obligation to labour with the hands, a command that then had been more honoured in the breach than in the observance for some two centuries past. New obligations were also added to the old Rule and thus the Vallombrosan Order came into being in the year 1015.

A fair acquaintance with the spirit and the stories of most of the great religious orders of the middle ages is indispensable to a complete understanding and appreciation of much of the art with which this volume deals, and such a knowledge adds much valuable colour to one's mental picture of the times that produced the greatest masters in art.

In the reign of Charlemagne, throughout his imperial dominion, no Order other than that of Saint Benedict had anything more than a mere, nominal existence. All of the celebrated men who were in the service of the great emperor were Benedictines. Even in England, down to the twelfth century, almost every leading statesman and scholar belonged to the same Order. During the ninth and the tenth centuries, however, the influence and su-

periority of the Benedictines had declined sadly, but to their credit must it be said that through it all they succeeded in keeping alight the lamp of learning and in perpetuating a certain kind of lifeless and formal ecclesiastical art. Gradually, the more conscientious spirits among the monks had withdrawn from the monasteries, disgusted with the abuses and evasions of their fellows, and had betaken themselves to places removed from the populous haunts of men, there to live in solitude and seclusion. During the last centuries of the first millennium, the pious hermit was a prominent figure in the interesting life of the period and in its stories and legends.

With the closing of the ninth century began "the misery of Europe." Marauding hordes from the east and from the north swept over the western countries. In Italy, what the Saracen left the Hungarian gleaned. As the tenth century drew to a close, civilization held its breath. Throughout Christendom the end of the world was confidently expected in the year 1000. Never in history has there been a period of greater general stagnation of active and progressive interests than that which immediately preceded that important year.

The great year came, — and went. Nothing had happened. People looked at one another. The tide of progress remained at ebb. Surely some

mistake had been made. Another year passed quietly, — and still another. Yes, there must have been a great mistake! Then the tide came back in a rising wave, fascinating and powerful, that swept everything before it. As Raoul Glaber, the Gallic Monk of Cluny, quaintly puts it in his contemporary history, in the year 1003 "it was as though the world, startled from its death-sleep, had arisen and tossed aside the worn-out garments of ancient time, determined to apparel itself anew in a white robe of churches." Especially in Gaul and in Italy did men vie with one another in making great gifts to the cause of the church and in raising superb structures to the glory of God. The reaction was general. Reformation was in the air. The whole habit of men's thoughts was beginning to change. It was precisely this spirit that impelled Giovanni Gualberto to his unprecedented action upon the Hill of the Crosses on that fateful Good Friday evening. It was the same spirit that led Romualdo, a few years later, to found the first reformed Benedictine Order in Italy, that of the Camaldolesi. Again it was the same spirit that led Gualberto to Vallombrosa. And it was still the same spirit that eventually brought into the Vallombrosan monasteries many of the greatest ecclesiastics and scholars of the day, making the Order thus recruited one of the most potent and

successful influences for progress and for good during the next three centuries of Florentine history. The library of the parent monastery at Vallombrosa soon became one of the finest in Italy and remained so until 1809, when the rapacity of the French despoiled it of its choicest books and manuscripts. Vallombrosa claims among its monks the greatest musician of his time, Guido d'Arezzo, known as Fra Guittone, the inventor of the principle upon which the modern system of musical notation is based.

Gualberto died in 1073, being formally enrolled among the saints one hundred and twenty years later. During the life of the founder, no less than a dozen communities of his Order had grown up around the parent one. Perhaps the most famous of these younger houses was that of the now ruinous monastery of San Salvi, near Florence, where Andrea del Sarto's celebrated fresco of the Last Supper is still preserved. In the city of Florence, the well-known Church of the Trinità belongs to the Order, and in this church, over the high altar, is still kept the miraculous crucifix from the Church of San Miniato, before which the founder of the Order had prayed so fervently on that memorable evening after he had forgiven his brother's murderer.

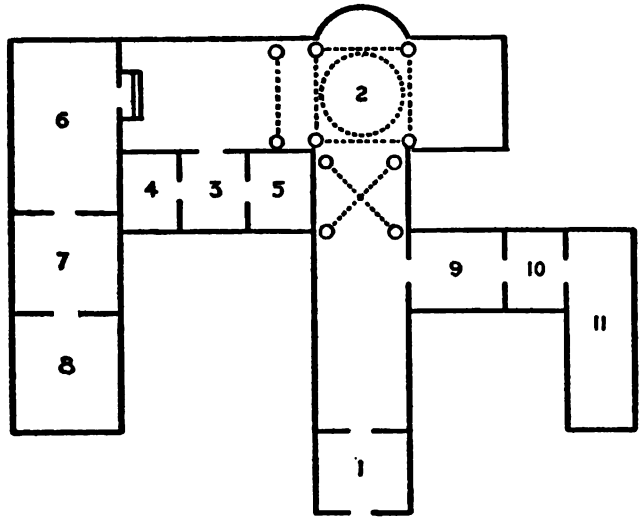
Numerous pictures important in the history of Florentine art were painted for or inspired by the

monks of the Vallombrosan Order. For the most part, these precious pictures were great altar-pieces, painted for certain places. Upon the suppression of the monasteries and churches in modern times, many of those pictures that had not previously been destroyed or appropriated by Italy's ruthless invaders, were rudely abstracted from their beautiful settings, only to be ranged side by side, in a glaring light, upon the walls of academies and galleries, like so many pressed flowers in a botanist's collection. There, with a few notable exceptions, we find them to-day. Fortunately, we must still go to the monasteries and churches to view the great frescoes, in the places for which their painters designed them, still bathed in something of their original atmosphere and bearing their evidence to the power of the great religious spirit that, when all is said, is recognized as the dominant impulse in the re-awakening of art.

With various other notable religious movements whose influence on art was great we shall deal elsewhere in our story. Suffice it here to say, briefly, that the Orders of Camaldoli and Vallombrosa were by no means the only ones of importance among the reformed Benedictines in Italy. Both the Carthusians and the Cistercians figure prominently at a later period. During the succeeding centuries, also, the two powerful Mendicant Orders were

founded by Francis of Assisi and Dominick the Spaniard, — "dividing the world between them." But to no single influence is Florentine painting more deeply indebted for its revivification than to that which was exerted in Tuscany during the twelfth and thirteenth centuries by the disciples and followers of that remarkable character, San Giovanni Gualberto.

PLAN OF THE ACADEMY GALLERY, FLORENCE




1 — Entrance Vestibule
2 — Tribuna of the David
3 — Room of Perugino
4 — Room of the Primavera
5 — Room of Botticelli
6 — First Room of the Tuscan Masters
7 — Second Room of the Tuscan Masters
8 — Third Room of the Tuscan Masters
9 — First Room of Fra Angelico
10 — Second Room of Fra Angelico
11 — Room of the Early Tuscan Masters

## CHAPTER II

### THE ACADEMY AND THE DAVID OF MICHELANGELO

In the spring of the year 1274, the immortal poet Dante, then a serious-minded boy in his tenth year, accompanied his father to a May Festival given by one of the principal citizens of Florence, a certain Folco Portinari. It was at this feast that the young Dante first met his "glorious Lady, . . . even she who was called Beatrice by many who knew not wherefore," as says the poet himself, referring to the meaning of the name: "She who confers blessing." "This youngest of the angels" was then only a child of eight. Before she had passed her nineteenth year, the Portinari family did indeed confer a great blessing upon the people. In 1285 the father of the gentle lady established the hospital that is now the largest and oldest in the city, that of Santa Maria Nuova, in the Via Bufalini. The foundation of this beneficent institution is said to have been suggested to Portinari by one of his servants, Monna Tessa, who, together with "the gentle Beatrice," was already actively engaged in

the charitable work of caring for the sick among the poor. The success of the new institution led to the establishment of others. During the following century the Hospital of San Matteo was founded, in the Via Ricasoli, when a small building was provided for it near the Piazza di San Marco. In 1783 the Florentine Grand-Duke Pietro Leopoldo, desiring a location for an Academy of the Fine Arts, removed the Hospital of San Matteo from its home, and incorporated the institution with the greater one of Santa Maria Nuova. The vacated structure was remodelled, and in the new quarters thus provided were brought together all the various schools of design then existing in the city. Thus was established the present Accademia delle Belle Arti.

At the time of its organization the new Academy was furnished with a small collection of old paintings by celebrated artists. During subsequent years this collection was frequently enriched by the addition of pictures from the suppressed churches and convents. The present collection, officially known as the Royal Gallery of Ancient and Modern Art, thus contains much that is of great interest to the student of Italian painting from the thirteenth to the sixteenth century. The gallery is particularly rich in works by the Tuscan artists of the fourteenth and fifteenth centuries. One who de-

sires intelligently to appreciate Florentine painting should visit the Academy Gallery before going to either of the greater galleries in the palaces of the Uffizi and the Pitti.

Upon entering the Academy building, and passing through the vestibule into the gallery proper, one sees a striking vista opening down a long hall hung with fine Flemish tapestry. At the far end is the well lighted Cupola Saloon, where stands Michelangelo's celebrated statue of David, one of the finest masterpieces of sculpture in the world.

To pass by this magnificent figure, postponing its consideration for slavish, chronological reasons, might be commendable and satisfying to the systematic critic, but it would require the exercise of a greater degree of self-control than is ordinarily possessed by the enthusiastic art-lover. We yield to the temptation to digress for a discussion of this splendid work of art.

It was in the early fall of the year 1501 that the colossal figure was begun. The great artist had recently returned to Florence from his second visit to Rome and his attention was directed to a large clumsily-hewn block of fine marble that stood, at the time, in the work-shop of the Operai del Duomo, or Board of Works of the Cathedral. The great block, something over nine feet in height, cut from the ancient quarries at Carrara a long time before,

had been intended for the making of a gigantic figure of a prophet. The sculptor who had undertaken the work was a certain "Master Agostino of Florence," who had formerly successfully carved another large figure for the Cathedral. He had evidently determined that this second one should be produced with some saving of labour and expense and had directed the figure to be roughly blocked out at the quarry, in order to facilitate transportation. But the work was so badly done that when the block arrived in Florence, neither Master Agostino nor any other sculptor of his day was able to do anything with it. The awkward, half-formed figure, popularly called Il Gigante, The Giant, stood for many years in the work-shop of the Operai. Finally, just as other artists were endeavouring to gain possession of the block, to cut it up or to add extra pieces to it and carve therefrom a statue, Michelangelo arrived and looked it over. The great artist's power of visualization was one of his most remarkable gifts. For him there stood imprisoned in the rough shell not an old prophet but a young and wonderful boy, and he announced to the Operai that he could extract the figure from the uncouth block without the addition of any extra pieces. Michelangelo was already an artist of established reputation and the block was offered to him. He accepted it. A formal contract was drawn up

calling for the completion of the work in two years, during which time the artist was to receive a salary equivalent to about twelve dollars a month, with such additional recompense as the Operai might later determine. Michelangelo threw himself into the work, making at first several small wax models for the figure, two of which are still preserved in the Buonarotti house in Florence. Then a roofed enclosure was erected around the great block of stone, and in secret, on the thirteenth day of September, in the year 1501, the great sculptor began his actual labour. No one was permitted to view the progress of the work until the end of February, 1502, at which time the judges of the Operai declared the half-completed figure excellent and most satisfactory, and decided to award the sculptor an aggregate sum of about eight hundred dollars. At the expiration of two years from that time the David was shown to be practically finished. So accurately had the splendid figure been proportioned to the dimensions of the irregular block that traces of the original roughness were observed at the base and on the head.

Then it was that a notable council of Florentine artists was convened to determine where the wonderful statue should stand. Many famous names are recorded among those of the participants in the interesting discussion, such as Cosimo Ros-

selli, Andrea della Robbia, Lorenzo di Credi, Sandro Botticelli, Perugino, Leonardo da Vinci and Filippino Lippi. After prolonged argument it was finally agreed that the decision should be left to Michelangelo, and he elected to place the David upon a pedestal on the steps leading to the main entrance of the Palazzo Vecchio, where, at the time, stood Donatello's Judith. The Judith was removed, eventually being set up in the Loggia dei Lanzi, and the place where it had stood was prepared to receive the new colossus.

The figure was entirely completed by the first of April, 1504, and the next great problem was to transport it safely to the place where it was to stand. More than a month was consumed in constructing around the statue a strong crate of heavy beams and planks. In this cage the giant was imprisoned, bound tightly with an elaborate net-work of stout ropes, and so suspended from the top of the framework that there might be some slight freedom of motion to absorb the shocks to which the whole contrivance inevitably would be subjected during its short but remarkable journey. Numerous large rollers were placed beneath the crate, and dozens of men, with great windlasses, began to draw it forward, progressively changing the rollers as the crate advanced.

The first serious obstacle was encountered at the

very door of the work-shop. The opening was much too small to let the cage pass, and the wall had to be broken away. Carefully guarded from vandalism by day and night, the colossus was dragged slowly through the streets to the Piazza della Signoria. In all, four days were required to complete the transportation. Twenty days more were needed to place the figure safely on its pedestal, but once there, guarding the door of the Palazzo Vecchio, it stood unprotected and unmoved for more than three centuries and a half. Once, during a communal riot in the sixteenth century, a heavy missile broke the raised left arm, but the pieces were carefully preserved and subsequently restored with practically no loss. Despite the violence to which it was frequently subjected and its long exposure to weather, the marvellous figure is substantially as perfect as its maker left it after the finishing touches were given to it when in position.

It was while engaged upon this final work on the David that Michelangelo was accosted by his good friend, Piero Soderini, Gonfaloniere of Florence. Scaffolding was still around the statue. Soderini professed some ability as an art critic. "See," said he, "the nose is too large." Michelangelo silently climbed the ladder, picking up his chisel and mallet as he went, and adroitly scraping up a quantity of marble dust and chips which he concealed in his

hand. Holding the chisel under the nose of the David, but without permitting the tool to touch the marble, he struck a few sharp, ringing blows, at the same time allowing the dust and fragments of stone to drop from his hand. Soderini heard the blows and saw the chips fall. The sculptor stepped back, saying "Now look at it." Soderini's reply was prompt. "Excellent!" he exclaimed, "I am much more pleased with it. You have given life to the statue!" Michelangelo quietly turned to his work again. The truly great artist, indeed, never forgets the mighty power that may be wielded by a mere suggestion.

Completed before Michelangelo was thirty years old, the David is the earliest work in which the master definitely showed that remarkable quality of artistic execution that his contemporaries called his *terribilità*. Working only from a model less than eighteen inches high, the sculptor fiercely attacked the marble, knocking away great pieces of stone with furious energy and a masterful confidence that seemed well nigh to cause the boyish figure to spring forth almost palpitating with life and awe-inspiring power. And what a boy it is! A stripling, anatomically perfect, whose hands and head are naturally large in proportion to his stature, whose hips are narrow and whose chest is deep, — a typical adolescent form, suggesting the



MICHELANGELO. — DAVID

great power of the splendid manhood into which it is rapidly developing. Resting easily for a moment, on the retired right foot, the boy turns slightly toward his foe with scornful scrutiny. Almost hidden is the simple shepherd's weapon, the trusty sling. The pendent right hand, with its swollen veins, grasps a short stick to which one end of a doubled leathern strap is fastened, the fingers holding the free end more lightly. Up across the back the strap passes, falling forward over the left shoulder, where, in the fold, lies the smooth stone, loosely held and concealed by the raised left hand. There is repose in the whole attitude, but it is the repose of impending strenuous action. Already the tendons of the right leg are beginning to tighten. In an instant, like a flash, the right arm will be raised to a horizontal position and stretched outward to the full extent of the strap. The stone, held in the loop beside the neck, will be released, swiftly describing a wide circle as the sling is whirled around the head. The body will lunge forward with the head lowered and the feet wide apart, and as the fingers of the right hand, at just the proper moment, release the loose end of the strap, the deadly missile will leave the sling and fly toward its mark. The whole action will be over in an instant of time and the poise of the body at once recovered. It is characteristic of

Michelangelo that he chose such a decisive moment in the action, a state between the potential and the dynamic, that implies the exercise of an active will. This is the secret of the great power of the heroic figure, a power that is always felt by the beholder, be he who he may, and that always inspires awe, wonder and admiration. From the standpoint of powerful suggestion as well as that of technical perfection, Michelangelo's David is one of the world's great masterpieces of sculpture.

In 1873 certain minute cracks were observed beginning to make their appearance in the marble of the statue, and it was decided to place it under shelter. Accordingly the Cupola Saloon in which it now stands was constructed, and the figure was removed from the steps of the Palazzo Vecchio to its present position. Subsequently there were placed here excellent casts and photographs of the great artist's other important works. This special collection makes possible an interesting comparative study of the development of Michelangelo's wonderful genius, but such a study, if at all complete, would be somewhat beyond the province of the present volume. We cannot, however, pass on without noting the fact that we are in the presence of the work of one of the greatest artists that the world has ever known. We must also note, further, that this great man, in addition to being a sculptor

and a painter, was likewise an architect, a military engineer and a poet, — a versatile genius indeed. We remember, also, that Michelangelo was a true Florentine, a genuine Tuscan. We are reminded of the fact that the land of the Tuscans was in early times the land of the Etruscans. We recall that this strange, old nation was in many ways the most enterprising and remarkable among the peoples of ancient Italy. Whence the Etruscans came no one knows, but long before the rise of Rome and the Latin power, these interesting people were already highly civilized, with well-developed agricultural, commercial, civil, military, constructive and artistic interests and talents. Indeed, the greatest civic progress in early Rome was made under the Etruscan kings about six centuries before Christ. In the valley of the Tiber the virile, conquering Latin strain engulfed and assimilated that of the more peaceful and highly civilized Etruscan, but in the valley of the Arno the old, native strain of Etruria was more persistent. Particularly was this true in the upper reaches of the Arno, near its source in the fertile valley of the Casentino, to which locality, we remember, both San Romualdo and San Giovanni Gualberto had felt themselves so strangely drawn. It was by this sacred valley that Saint Francis received the stigmata and founded his powerful Order. It was to this

secluded valley that Dante retired when his hopes for Italy were blasted. It was to this same beautiful valley that Michelangelo's parents went from Florence when the father was made podestà of Caprese, and it was there, in one of the loveliest spots in Italy, that the great artist was born.

# CHAPTER III

## THE TUSCANO-BYZANTINE PAINTINGS

TUSCANY, in all ages, has been the birthplace of great men. Almost all the great artists and poets of Italy were Tuscans in whose veins still ran some of that warm blood which made Etruria of old intellectually and artistically predominant in Italy. Almost every great thing that was ever done in Italy owed its accomplishment largely to Tuscan energy or talent. Tuscany has ever been original and little influenced by other lands and peoples, rarely adopting an exotic habit or style, either in art or literature, without forcing it to assume a semblance distinctively native.

When the seat of government of the Roman Empire was transferred to Constantinople, or Byzantium, and the Roman art in Italy fell into decay, it was largely the Byzantine that took its place. Throughout Southern Italy the only art that survived the dark ages was of this cold, lifeless, crystallized type. In Tuscany, the influence of this devitalized art was undeniably strong, but so was also the crude, rough, northern influence of the

Lombard. Stronger than both, however, was the old Etruscan instinct of originality that could never be entirely effaced. The degraded art of the middle ages in Florence, therefore, so frequently spoken of as Byzantine, was really a heterogeneous product, verging upon the barbaric. Its earliest examples were great crucifixes, displaying the figure of the Redeemer painted upon a flat wooden cross, such as that before which San Giovanni Gualberto prayed in San Miniato, now preserved in Santa Trinità. Unfortunately for the student of art, this particular work is entirely re-painted, and is otherwise embellished so that its original character is completely gone. Then, too, it is exposed to view on Good Friday only. Another old crucifix of similar type may be seen, however, in the little museum of the Bigallo, opposite the Baptistery. It is a cold, gaunt representation of the Saviour on the cross, crudely drawn and modelled, showing a head and face of the type usual in the early mosaics, with wide-open, staring eyes. Down to the thirteenth century it was a matter of common belief that Christ was still alive when His side was pierced by the spear of Longinus the Roman. After the miraculous appearance of the heavenly seraph to Saint Francis and the imprinting of the stigmata upon his body, the painted type of the Crucified Redeemer underwent a change in form and expres-

sion approximating that with which we are more familiar.

During the eleventh century many painters plied their art in Florence, of which fact there is ample documentary record. Their work, however, was crude and barbaric, of the general type exemplified in the curious representation of Saint Mary Magdalen, Number 99, that hangs in the First Room of the Tuscan Masters in the Academy Gallery. It is difficult to assign even an approximate date to this work, although it may possibly have been painted as early as the twelfth century. It was originally an altar-piece in the Santissima Annunziata, in Florence, and is one of the oldest as well as one of the most typical pictures of its kind that have been preserved in the Florentine galleries. In view of its character, it is worthy of a brief study.

In this picture we see a prodigiously tall, haggard, unlovely figure, all unclothed, but completely covered with luxuriant masses of brown hair that falls in long waves to the feet. The Magdalen here appears as the patroness of repentant sinners. Around her, arranged in a manner quite habitual in the very old altar-pieces, are eight small, rectangular compartments in which are displayed various scenes from her life. We readily guess that this picture was intended to teach a lesson. That

has been the excuse for the existence of many a painting both in ancient and modern times. Can one read the lesson? If so, perhaps the picture is not so bad as it looks. We must not fail to realize that our criticism of an old painting should be tempered with some of the same delight that is ours when we listen to the prattle of childhood.

The first, struggling, almost incoherent efforts at speech in our children are those which charm us most, and which we strive hardest to interpret. With the ancient painters, the lack of technical ability did not prove an insurmountable barrier to expression. There is the soul of manhood and womanhood and divinity in their works. Replace this old picture within the rich frame of some sacred altar in some dim chapel, weirdly illuminated by the soft light of a few candles. Come as a penitent and kneel before this grim and towering figure. Decipher the quaintly divided inscription upon the long scroll that she holds in her hands:

NE DESP..
ETIS
VOS QUI
PECCARE
SOLETIS
EXEMPLO
QUE MEO
VOS REPA
RATE DEO



ITALO - BYZANTINE SCHOOL. — SAINT MARY MAGDALEN

The Latin is bad, but what of that? It is an old distich:

"Despair not,
Ye who are wont to sin,
And by my example
Make your peace with God."

What is the example that this Magdalen holds up for our emulation? Let us look into the small pictures on her right and left. They are scenes that suggest the old story of her life, half biblical, half legendary. In sacred art, Saint Mary Magdalen is identified with Mary, the sister of Martha and of Lazarus. Study these crude but suggestive pictures and there will come a sense of what such a thing as this meant to many a poor, sinning, repentant soul centuries ago.

The first scene is the upper one at the left. Here the Magdalen is shown anointing the feet of Christ with the ointment from her alabaster box, and wiping them with her luxuriant hair. The setting of this scene is merely suggestive, and is borrowed from the old mosaics. A little architectural canopy suggests a house. A tower suggests that the scene is laid in a city, for every great city in those days was a city of strongholds. It was centuries after the time of this picture before these quaint scenic devices went out of fashion. The story of this first picture is given in Luke VII: 36-50. The second

scene is the upper one at the right. Here Lazarus is raised from the dead, "bound hand and foot with grave-clothes," as related in John XI: 1-46. In early art, this incident was always significant of the resurrection of the Christ also, for it was a long time before the representation of the actual scene of the resurrection of the Saviour was even attempted in art. In all of these early pictures the body of Lazarus is wrapped like a mummy. The characteristic traditional attitude of the bystanders, holding their noses, is suggested by John XI: 39. In the second picture on the left is represented the meeting between Christ and the Magdalen, in the garden by the tomb of the Saviour, immediately after the resurrection, as it is described so graphically in John XX: 11-18. This subject is a very familiar one in sacred art and is known as the "*Noli me tangere*," meaning "Touch me not." The phrase is a quotation from John XX: 17.

To one who has attentively read the passages of Scripture that we have referred to as the sources of the inspiration of these crude little pictures, the scenes take on a new and distinct significance. The first one stands for repentance and the promise of the forgiveness of sin. The second one stands for faith in the Saviour and its sure reward. The third stands for the great realization that comes to every true believer. It was to the Magdalen that Christ

made His first appearance after His resurrection. All three of these scenes figure prominently in later art.

With the *Noli me tangere,* the biblical story of the Magdalen comes to a close. What follows is wholly legendary, drawn from various sources, mostly Provençal. According to the accounts, after the ascension of Christ, Mary and Martha and Lazarus and a certain other member of the larger body of disciples, Maximin by name, incurred the hatred of the heathen peoples on the Galilean coast of the Mediterranean Sea, among whom they went to preach. In company with other disciples, the four were put on board a vessel without sails, or oars, or rudder, and set adrift in the sea. But the frail craft was providentially guided across the deep, landing at an island, in the mouth of the river Rhone, that is now the town of Les Saintes Maries. From this point the voyagers made their way to the neighbouring commercial city of Massilia, now known as Marseilles, whence came the great galleys mentioned in Macaulay's Horatius:

> "From the proud mart of Pisae,
> Queen of the western waves,
> Where ride Massilia's triremes
> Heavy with fair-haired slaves."

Here the disciples were ill received by the pagan inhabitants, who refused them both food and

shelter, and were on the point of sending them back to Italy, even as slaves. At the very risk of their lives, the holy pilgrims took their stand under the porch of a pagan temple, from which point of vantage they preached to the people, fearlessly upbraiding them for their senseless idolatry. Here also the disciples performed many miracles. This is the subject of the second picture on the right. In the background is the fortified city of Massilia.

Finally achieving the conversion of many of the people, Mary departed from her companions, leaving the city and making her way alone into the mountainous wilderness of Provence, lying to the east of Marseilles. Here she took up her abode in a holy cavern, now known as the Sainte Baume, where she lived a life of penitence, in solitude and fasting, for thirty years, clad only in her long and beautiful hair. During the last years of her penance, she was visited daily by angels, who carried her up into the regions of heaven, there to behold visions of the joy that passes understanding, prepared for the truly repentant and believing sinner. This is the subject of the third picture on the left. As the life of the holy penitent drew to a close, she was tenderly cared for and ministered unto by guardian angels, as shown in the third picture on the right. Finally, when the end was near, an angelic messenger ap-

peared to Maximin in the city, and warned him that the Magdalen lay dying in the cave. Maximin's astonishment was great, for no one knew of Mary's place of retirement, and she had long since been given up for dead. But led by the angel, and with the Holy Sacrament in his hands, he hurried to the cave, arriving just in time to administer the last rites of the church to the dying penitent. This is the subject of the fourth picture on the left. The body of the holy Magdalen was lovingly borne to the city and there given burial by Maximin. This is the subject of the fourth picture on the right, where again the canopy and the tower are introduced.

No saint of the early church was more popular during the middle ages than was Saint Mary Magdalen. She was regarded by rich and poor alike with a passionate admiration and adored with a pious devotion that it is difficult for us in these modern times even to begin to appreciate. The very fact that she was lowly and human and sinful made for her a place in the mediaeval heart that could not be claimed or occupied even by the great martyrs whose lives had been holy and pure. Could the forbidding figure in this picture relax her grimness, and open her thin lips to speak, to tell us of the prayers to which she has listened during the passing of centuries, what a wonderful human revela-

tion it would be! Look upon her, then, with awe and respect. She is something more than an ugly painted board. She is the Spirit of the Middle Ages, and much that is good and great in art begins with her.

On the wall under the Magdalen is another crude picture, Number 100, probably somewhat later in date, of the thirteenth century, brought from the Convent of the Badia. It represents Saint John the Baptist, patron saint of the city of Florence, quaintly presenting his own head in a charger. The peculiar bodily emaciation of the Forerunner, and his garment of sheep-skin, are characteristic of this important saint, who figures so prominently in Florentine art.

Near by, Number 101, is still another curious altar-piece, representing the Madonna, with scenes from the life of our Lord, together with various saints well identified by inscriptions. The picture dates from about the middle of the thirteenth century and was brought from the Convent of Santa Chiara in Lucca, being the work of a certain local painter, Bonaventura Berlinghieri by name. The Order to which this convent belonged was Franciscan, and hence the presence in the picture not only of the founder, Saint Clara, but also of Saint Francis, Saint Anthony, and the archangel Saint Michael. This composition brings us down to the

time of the second great religious revival in Europe, the time when the importance of the Vallombrosans as patrons of art in Tuscany was rivalled by that of the great Mendicant Orders of Saint Francis and Saint Dominick. Concerning these younger Orders and their founders and important saints there is much that it is needful to say. We shall return to the subject in connection with the study of later paintings.

Here, at the very outset, we have seen examples from the extreme periods of Italian art, in the crude, barbaric pictures of the earliest period and in the splendid David of the high Renaissance. Between these examples stretches a long range of art history, covering in all something over three centuries, richly filled with works of great significance, many of which it is our privilege to study and appreciate in this volume.

Inasmuch as the large majority of these great paintings were designed for the decoration of church altars, it will not be out of place for us to pause, before proceeding with our study, to consider briefly the various forms that such decoration assumes. Supported directly upon the altar or on the wall back of it there was usually a devotional picture which was known as the altar-piece. The frame of the altar-piece was generally rectangular in shape, although frequently its top was semicir-

cular or pointed. Often the semicircular or pointed top took the form of a separate picture surmounting the main one. In such case the semicircular form was called a lunette, and the pointed or triangular one a pinnacle. Some altar-pieces are surmounted by several lunettes or pinnacles. The frame of the altar-piece was frequently embellished with rich, carved ornamentation, or small panels containing painted figures or heads. In many cases, for the better protection of the altar-piece, it was provided with hinged doors or covers, bearing additional paintings on both sides. An altar-piece with one door was called a *diptych,* as there were two panels, side by side, when the door was open. Where there were two doors, presenting three panels, it was called a *triptych.* The same names were employed to designate compositions consisting of two or three divisions like panels. Where there were many doors or panels, the arrangement was known as a *polyptych.* A round picture was known as a *tondo,* but this form was rarely used for an altar-piece. Beneath the altar-piece, or sometimes let into it at the bottom, was a small compartment called the *tabernacle,* designed to contain the sacrament. Small paintings frequently decorated the doors of the tabernacle. On the top of the altar was a long platform, or low step, upon which the crucifix, candlesticks, and other altar furnishings

were placed. This was called the *gradino,* or *predella,* and its front panels were frequently decorated with small paintings representing subjects associated with that of the main altar-piece. Taken all in all, the altar and its decoration afforded most admirable opportunity for the exercise of artistic craftsmanship, — opportunity of which the artist was usually in no way loth to avail himself. We have reason to congratulate ourselves that many a beautiful altar-piece has been preserved for us still in the fine, old frame that formed its original setting. Frame and picture, in those days, constituted an organic, harmonious unit, designed throughout by the artist.

# CHAPTER IV

## THE GOTHIC PIONEERS: CIMABUE, GIOTTO, AND GADDI

It is an unfortunate characteristic of the valuable modern "constructive" school of art criticism, that it seems wantonly destructive of many old traditions that have been for centuries the treasured heritage of the appreciative student of art. Pictures that for ages have been accepted as the work of certain artists, are now roughly torn from their comfortable domesticity, only to be introduced to a strange parent whose name they must henceforward bear. So it is with the work of Cimabue. The careful student admits that not a single existing painting can be definitely proven to have been executed by this notable artist on any authority better than that of the sixteenth-century "gossip Vasari," whose attributions of works executed so long before his own time are exceedingly uncertain. But we do know, definitely, that such a painter as Cimabue existed. We know that he was born in Florence in the year 1240 and that he was named Giovanni in honour of the patron saint of the city.

In good truth, the name was well-chosen, for Giovanni Cimabue became indeed the forerunner of that greater artist who was to redeem painting from its low estate in Italy, and give it the real impulse that sent it sweeping to the heights of the later Renaissance. And so, while we admit the force of the reasoning of the modern critics, we feel justified in complaining that they frequently rob us of our dear, old notions, giving us nothing but their disagreements in return. Admitting the flimsiness of our protest against the robbery, we cling tenaciously to the old empty names merely to have something to which to pin our faith. If, after all, Cimabue did not paint certain pictures that we have been accustomed to think of as his, they were certainly painted by some one whose work was substantially like that which Cimabue must have produced. That Cimabue was an unusual genius is necessarily inferred from the passage in Dante's Purgatorio, written not many years after the painter's death:

> "Cimabue thought
> To lord it over painting's field; and now
> The cry is Giotto's, and his name eclipsed."

For want, then, of a better name with which to identify those first remarkable efforts to represent nature more truly than had before been done, let

us continue, for a while at least, to speak of them as the work of Cimabue.

While yet a schoolboy in Florence, Cimabue had given distinct evidence of the very marked artistic talent with which he was endowed. As a young man "he soon greatly surpassed his teachers both in design and colouring," as Vasari tells us, and at a comparatively early age launched forth into an active and studious artistic life. In a very short time he established for himself the reputation of being one of the most prominent and promising of the younger painters in Florence, and commissions began to come to him for works of importance. The painter was not slow to display his unique ability. Later, being commissioned, according to Vasari, "to paint a large picture in the abbey of the Santa Trinità in Florence, for the monks of Vallombrosa, he made great efforts to justify the high opinion already formed of him, and evinced improved powers of invention in that work, and displayed a fine manner in the attitudes of the Virgin, whom he depicted with the Child in her arms, and with numerous angels, in the act of worship, around her; on a gold ground. The picture, being finished, was placed by the monks over the high altar of the church, whence, being afterwards removed to give place to the work of Alexio Baldovinetti, . . . it was placed in a smaller chapel of the south aisle of the

same church." Subsequently this notable work was removed to the Academy Gallery, where it now hangs in the First Room of the Tuscan Masters, near the earlier pictures upon which we have already commented.

This picture of the Madonna Enthroned, Number 102, presents an unusually large figure of the Virgin, seated upon a throne of elaborate construction, beneath the base of which are three open arches, in which appear the figures of four ancient prophets, bearing scrolls inscribed with prophecies regarding the coming of the Saviour. On either side of the Virgin are four attendant angels. The Child, a diminutive adult, is held upon the Virgin's left knee. It was many a long year after the death of Cimabue before any artist succeeded in painting a child that looked like a child. A brief comparison between this picture and the earlier one near by will show the student that the old types and forms were still closely adhered to by Cimabue, but that he put into his work a remarkable degree of life,— remarkable when we stop to consider that such a thing had not been done before. Even a glance will enable us to appreciate the enthusiasm of Vasari, who states that Cimabue "achieved little less than the resurrection of painting from the dead." This appreciation would be heightened were we to make a present visit to the Church of

Santa Maria Novella, there to view the great Madonna of the Rucellai, upon which work Cimabue's fame principally rests. It was this latter picture that, according to the legend, was carried by a joyful throng, in demonstrative procession, through the streets of the city. In substance it is similar to the one in the Academy, lacking the prophets and with the number of the angels reduced to six. These six angelic figures are kneeling in adoration at the sides of the throne and for decorative beauty have hardly been surpassed in any period of art. Both paintings show the strictest observance of the old rule of precise bilateral symmetry in the composition. With the exception of the central figures of the Madonna and Child, the figures on one side, both in arrangement and posture, are in accurate reversal of those on the other. The face and form of the Virgin, so obstinately maintained in both pictures, is that which was handed down to Cimabue as the crystallized product of many centuries of Byzantine art. It was not original with him and he did not dare to change it. In the high lights of the Academy picture there is an occasional suggestion of the effect of a mosaic. Cimabue was a worker in mosaic as well as a painter.

All of the pictures that we have thus far noted were painted in *tempera,* or distemper, upon wooden

panels. In the distemper process, the pigments are ground in water mixed with gum, albumen, or some similar material, which will give body to the paint, and prevent its scaling off when dry. In Italy this method was used exclusively down to the fifteenth century, when the Flemish method of painting in oil was introduced.

Cimabue's supremacy as the one great master in early art was maintained for many years. It was not until he had reached middle age that any worthy rival appeared, and then it was among his own pupils. The old legend tells us that one day, when Cimabue had occasion to journey from Florence to Vespignano, his attention was attracted by a boy who was in charge of a small flock of sheep in a pasture beside the way. The lad was engaged in sketching upon a smooth face of rock, using as a crayon a small piece of softer stone, and producing a remarkably lifelike drawing of one of the animals that was feeding near by. The great master was surprised and delighted with the accuracy of the lad's drawing, and inquired where he had learned the art. The lad's reply indicated that Nature was his only teacher. Cimabue then asked whether the boy would like to come with him and learn to paint beautiful pictures. The boy expressed his entire willingness to do so, provided his father would give his consent; whereupon Cimabue learned the name

of the father and made the necessary inquiry, gaining the ready consent of the parent to the apprenticeship of the lad in the great artist's studio. Thus, Ambrogiotto di Bondone, born 1266 and commonly known as Giotto, began the career that was to eclipse the fame of his master.

The Academy possesses only one picture definitely attributed to Giotto, the large altar-piece, Number 103, brought from the Church of the Ognissanti. In the first glance at this interesting picture the tremendous advance made over the master by the pupil is distinctly evident. The old types and forms, the old conventional draperies and backgrounds, are gone for ever. Giotto's Madonna is painted from the living model, and her figure is solid and real. To be sure, her limbs are not properly articulated, and she is painted as if she were carved out of solid material, but there is still a stateliness and reality about her that is little short of marvellous when one considers the earlier representations of the same subject. The child is still the symbolic manikin of the barbaric pictures, but displays the same roundness and solidity as does the Virgin. The two figures of kneeling guardian angels are admirably painted, likewise the saints on either side of the throne. The old bilateral symmetry is maintained, but with much of added grace in composition. As in the earlier pictures, also, the



CIMABUE. — THE MADONNA ENTHRONED



GIOTTO. — THE MADONNA ENTHRONED

Madonna is colossal in stature compared with the other figures. This is because of her importance. The standing figure in front of the group at the left is Saint Catherine of Alexandria, identified by the royal crown which she holds in her hands, while that in the corresponding position on the right is the Magdalen, bearing her alabaster box of precious ointment.

The marked differences between these two Madonnas by Cimabue and Giotto illustrate perfectly the differences between the characters of the two men. The older painter was haughty and austere, censorious in his criticism, even of his own works. It is said that many a picture started by Cimabue was by him destroyed while in the making, because of some real or fancied fault in the workmanship or materials. Giotto, on the other hand, was wholly lovable and human, jolly and companionable. How easily we can picture to ourselves the mischievous boy in the studio of the dignified master. It is said that once, when Cimabue was engaged in painting an important picture, the little apprentice, during a brief absence of the master, painted a fly upon the nose of the figure upon which Cimabue had just been at work. Upon the master's return, he made several ineffectual attempts to brush away the offending insect without touching the wet paint, becoming aware of the deception only when the sup-

pressed giggles of the apprentice became uncontrollable. The old writers have given us many such stories of Giotto's boyhood and manhood, all indicating the intensely human spirit and the keen wit that were his. But, withal, he knew his power as a master-painter. Upon one occasion, when Pope Benedict XI had sent a courtier to visit the great painter in Florence, in order to form an estimate of his ability, the envoy appeared at Giotto's workshop and made himself and his errand known, asking the painter to execute for him a drawing that he might take back to the Pope as a sample of the artist's work. The great master, with exceeding gravity and courtesy, spread out a clean sheet of paper before him. Then, taking up a brush charged with red colour, he held his elbow close to his side and with one even, sweeping stroke described an exact circle upon the paper. Turning to the envoy, with a smile and a gracious bow, Giotto said simply "There is your drawing." The courtier suspected a joke and inquired if that was all he was to get. Giotto's reply was still most courteous,—"That is enough and to spare. Take it and you will see." The envoy protested, but nothing more would the painter give him, and he departed in great displeasure, thinking that he had been made to play the fool. Upon his despatching the drawing to the Pope, however, with a circumstantial account

of how it had been made, the pontiff at once recognized the wonderful ability of the masterful stroke and easily accorded to Giotto the honour of being the greatest artist of his time.

Giotto's great supremacy can not be properly appreciated from a study of this single Madonna in the Academy. It is only in his great frescoes that his keen and subtle penetration, dramatic instinct and technical ability can be adequately observed. Although the best of these are in Assisi and Padua, a number of excellent examples are in the Church of Santa Croce, in Florence. The Academy Gallery, however, possesses a remarkable set of small panel pictures by Giotto's best pupil, Taddeo Gaddi. They may be found hanging near the large altar-pieces to which our attention has been directed. Until recent years, these pictures, Numbers 104 to 115 and 117 to 126, were attributed to Giotto himself, upon the authority of Vasari. In any event, they are excellent examples of the work of Giotto's school. Many of the subjects are repetitions of those at Assisi, and all were doubtless designed and composed by Giotto, although executed by the inferior hand of his disciple. Taddeo Gaddi was born about 1300, the son of Gaddo Gaddi, an intimate friend of Giotto. The great master was godfather to the boy, who soon became his pupil. Upon the death of his father,

Taddeo attached himself closely to Giotto, becoming the master's most reliable assistant. After the death of the master, the disciple easily ranked as the best living painter, although his work is distinctly inferior to that of Giotto, whose genius, indeed, was greatly in advance of his time. It was many years after Giotto's death before the great impulse that he gave to painting was fully realized.

The series of small pictures, of which we have made mention, originally formed the decoration of the vestment presses in the sacristy of Santa Croce. They are all worthy of close scrutiny and studious attention, as excellent examples of the dramatic, story-telling art of the period. We can not fail to note the precision with which the important elements of each scene are presented, to the almost entire exclusion of such things as add nothing to the effectiveness of the presentation. The pictures constitute two parallel series, each originally including thirteen panels. Four of them are missing, two of which are at present in the Berlin Gallery. The first set of twelve panels at hand represent familiar subjects from the lives of the Virgin and of Christ: Number 104, the Visitation; Number 105, the Nativity; Number 106, the Adoration of the Magi; Number 107, the Presentation of the Child in the Temple; Number 108, Christ disputing with the Doctors; Number 109, the Baptism of Christ;

Number 110, the Transfiguration; Number 111, the Last Supper; Number 112, the Crucifixion; Number 113, the Resurrection; Number 114, Christ appearing to the Holy Women; Number 115, the Incredulity of Thomas. These pictures exhibit traditional composition and details, but, withal, they display a versatility and a representative instinct that excite our wonder and admiration. They are painted in tempera on wood, enclosed in Gothic frames of ancient pattern.

The less familiar history of Saint Francis, supplying the scenes represented in the remaining panels, Number 117 to 126, is one of the important stories in monastic lore, and has a notable place in the history of sacred art. Santa Croce is a Franciscan Church, whose very name, Holy Cross, is suggestive of great and important things in both sacred and profane history. It suggests not only the Great Sacrifice upon which the structure of the Christian religion is based, but it also suggests the great Crusades, those marvellous, emotional, religious movements of the eleventh and twelfth centuries, whose purpose was to rescue the Holy Land from the domination of the Saracen. Out of these movements grew the second great religious revival in Europe, that of the thirteenth century, led by those two great characters, Saint Francis and Saint Dominic, so strikingly compared by Dante:

"One, seraphic all
In fervency; for wisdom upon earth,
The other, splendour of cherubic light."

Saint Francis was born in Assisi in the year 1182, the son of a wealthy merchant, Pietro Bernardone. Giovanni was the name properly given to the boy, but as his father carried on a large silk and wool trade with merchants in France, and desired his son to become his partner and successor, the little fellow was early taught to speak French. Among his comrades, the boy was jocularly called the Frenchman, — Francesco, — by which cognomen in Italian, as by François in the French, and Francis in the English, he is known to history.

At the age of about sixteen or seventeen, Francis contracted a lingering fever that brought him near to death. During the months that passed as he languished upon the sick-bed, his thoughts turned frequently to the things of God and to his former life of ease and self-indulgence. It had been his nature to be gay and prodigal, but withal generous and compassionate. As he realized how close to death he was drawn, a great contempt for worldly things was born in his mind, and his whole outlook on life was transformed. Recovering from the illness, his every act was significant of the change that had been wrought in him. Once, meeting an old beggar upon the street, Francis recognized in

him a former wealthy citizen. In a burst of compassion, the young man took off his rich cloak, and exchanged it for the tattered one worn by the poor wretch. At another time, while Francis was praying in the dilapidated old Church of San Damiano, in Assisi, he thought he heard a voice saying, "Francis, repair my Church, which falleth to ruin." Greatly impressed and thinking that the command referred to the condition of the building in which he knelt, he rose to his feet and hurried home. Possessing himself of a quantity of valuable material, he sold it and took the proceeds to the priests of San Damiano, to be used in the restoration of the edifice. His father, discovering what had been done, was filled with wrath, setting out after Francis, to effect a recovery of the money, and the young man fled from the city, hiding himself in a cave. After many days of concealment, haggard, distracted, ragged and torn, but with a changed purpose in life, Francis made his way home, hooted along the streets as a madman. Refusing to obey his father's command to dress and conduct himself as befitted his family's station, Francis was at first imprisoned in his own room and then taken by his father to the bishop for discipline as a refractory son. Inspired, possibly, by the somewhat similar incident in the story of San Giovanni Gualberto, in the presence of the

bishop Francis tore off his clothes and threw them at his father's feet declaring that his Heavenly Father was the only one whom he would thenceforward recognize. The bishop, struck with the religious fervour of the young man, took a rough cloak from a beggar standing by and gave it to Francis, telling the father not to interfere with the life of devotion and poverty to which the son had dedicated himself. This is the subject of the first of the panel pictures, Number 117, in the series to which we are devoting our present attention. The incident is portrayed very dramatically, the evident rage of the father who would lay violent hands upon his son, and the derision of the ubiquitous boys who are throwing stones, being most effective and realistic. This occurred when Francis was in his twenty-fifth year.

Taking up his habitation in a small cell by the chapel dedicated to the Virgin Mary as Queen of the Angels, Santa Maria degli Angeli, near the base of the hill upon which Assisi is built, Francis pursued a life of poverty and penance, sustained only by alms and clad simply in a coarse garment girded with a hempen cord, all the while preparing himself for his chosen mission as a preacher of the gospel of Christ. Adopting as his rule of life the text "Take nothing for your journey, neither staves, nor scrip, neither bread, neither money; neither

have two coats apiece," from Luke IX: 3, Francis eventually set forth to preach repentance and the new life.

The times were in his favour, and no sooner had he begun his preaching than followers gathered around him. The number of his disciples rapidly increased, and it became necessary for the leader to give them a Rule by which their lives and works were to be directed. The spirit of the Rule was that of the first Apostles of Christ, namely Holy Poverty, and Active Christianity. Francis then went to Rome to obtain from Pope Innocent III a sanction for the new Order. At first the Pope was not inclined to extend official recognition to such a seemingly fanatical institution, but at night he dreamed that he saw the walls of the Church of San Giovanni Laterano, in Rome, tottering, and saved from absolute ruin only by the powerful support of the great figure of the man whose request for recognition the Pope was disposed to refuse. This is the subject of the next panel in the series, Number 118.

Immediately upon awakening from his dream, the Pope sent for Francis, and gave him full confirmation of the Rule of his new Order, and full authority to preach. This is the subject of the next panel, Number 119. Upon the confirmation of his Order, Francis returned to Assisi, gathering around

him his followers, for whom a conventual habitation was constructed on the small lot of ground known as the Porzioncula, or Portiuncula, where stood originally his own narrow cell. One night, Francis being absent from his companions for prayer, the sleeping brothers were awakened by a startling apparition of a flaming chariot that entered by the gate and drove around the court. An orb of dazzling brilliancy rested upon the chariot, in which the wondering friars recognized the spiritual semblance of their absent leader. After circling the court thrice, the apparition vanished. The significance attached to this legend is uncertain. It is the subject of the next panel, Number 120.

Following the instruction given by Christ to his disciples, many groups of missionaries were soon sent out by Francis to preach to the heathen peoples in the lands bordering on the Mediterranean. Of these groups, one was sent to Ceuta, in Morocco, where its members all suffered a glorious martyrdom. This is the subject of the next panel, Number 121.

When the Order was thirteen years old, it was further dignified by receiving a solemn confirmation from Pope Honorius III. This is the subject of the next panel, Number 122.

The two following panels represent mystical sub-

jects from the life of the Saint that are of frequent occurrence in art. In the first one, Number 123, while Francis was engaged in celebrating the Mass of the Nativity, the Holy Virgin, in a vision, descended from heaven carrying the Christ Child anl placing Him in the extended arms of the Saint. In the next panel, Number 124, while Anthony of Padua, a Portuguese scholar who had been drawn to the Franciscan Order through the martyrdom of the missionaries in Morocco, was preaching in the Chapter at Arles, he was strengthened and inspired by a vision of Saint Francis appearing before him.

Upon the confirmation of his Order by Pope Honorius, Francis resigned his office of Superior and betook himself to a solitary retreat upon the bleak mountain of La Verna, or Alverna, overlooking that beautiful district of which we have made mention, the Casentino. Here, as Dante tells us, —

> "On the hard rock
> 'Twixt Arno and Tiber, he from Christ
> Took the last signet, which his limbs two years
> Did carry."

This extraordinary miracle, the receiving of the stigmata, is the incident most frequently met with in pictures representing scenes from the life of Saint Francis. Saint Bonaventura, "the Seraphic Doctor," General of the Franciscan Order in the latter

half of the thirteenth century, and author of the first Life of Saint Francis, thus describes the marvellous vision: "After having fasted for forty days in his solitary cell on Mount Alverna, and passed the time in all the fervour of prayer and ecstatic contemplation, transported almost to heaven by the ardour of his desires, then he beheld, as it were, a seraph with six shining wings, bearing down upon him from above, and between his wings was the form of a man crucified. By this he understood to be figured a heavenly and immortal intelligence, subject to death and humiliation. And it was manifested to him that he was to be transformed into a resemblance of Christ, not by the martyrdom of the flesh, but by the might and fire of Divine love. When the vision had disappeared, and he had recovered a little from its effect, it was seen that in his hands, his feet, and side he carried the wounds of our Saviour." On account of this vision, Saint Francis and his Order have frequently been styled Seraphic. The incident is the subject of the next panel in the series, Number 125. The miracle took place two years before the death of Saint Francis, which occurred in 1226. He was canonized in 1228.

The final picture in the series, Number 126, represents the death of the Saint. When he knew that his end was near, he ordered his companions simply to lay him on the breast of "his mother, the earth,"



The Bishop of Assisi Clothing Saint Francis



Saint Francis Receiving the Stigmata

TADDEO GADDI. — SCENES FROM THE LIFE OF SAINT FRANCIS

and there, with the words of David's prayer for comfort, the one hundred and forty-second Psalm, upon his lips, the Seraphic Father died. And so passed one of the most striking figures in Christian history, — one with whose life we must be tolerably familiar if we are to appreciate many a fine work of devotional art.

While the original Rule of the Franciscan Order permitted the friars to possess nothing that they could call their own, the Order was not very old before this proscription was substantially modified. Upon the death of Saint Francis, large donations of wealth of all kinds were showered on the Order by states and individuals everywhere in Christendom, and the magnificent Church of Saint Francis was reared in Assisi. During the following century, the best artists, Giotto and his pupils, were called upon to decorate the edifice, and thus began the Franciscan patronage of art, an influence of great importance in the history of painting ultimately far outweighing that of the Vallombrosans in Tuscany, and sharing honours with the Dominican patronage of art throughout all of Europe. Before the close of the thirteenth century, work had been commenced upon the great Franciscan Church of Santa Croce in Florence, whence came the fourteenth century panels by Taddeo Gaddi to which we have been devoting attention.

It must be observed further, that while Giotto and his pupils were developing art in Florence, a parallel movement had been started in Siena. The Academy possesses no work by Duccio, the great founder of the Sienese School, whose pictures are comparable with those of Cimabue; but there is one important and typical work of this School which must not be overlooked. Ambrogio Lorenzetti was a painter whose active period was practically contemporary with that of Taddeo Gaddi, and although a Sienese by birth and training, he was largely influenced by the work of Giotto. The Presentation in the Temple, Number 134, is a panel that must originally have possessed great beauty, although it is sadly marred by restoration and re-painting. It was painted in 1342, and was brought to the Academy from the Hospital of Saints Gregorio and Niccolo in Sasso, Siena.

The incident portrayed in this picture is a most dignified one. It will be remembered that it was on this occasion that the aged Simeon, holding the Child in his arms, pronounced the *Nunc dimittis,* as recorded in the second chapter of Luke, verses 29 to 32. The whole composition is of a dignity and beauty quite in keeping with that of the story. Considering the date of the picture, the architectural construction of the temple is rendered with remarkable skill. The theatrical effect of presenting the

interior of a building as if it were a scene set upon a stage, was common in these early paintings, and displays some knowledge of "one-point" perspective.

Such, then, was the character of the artistic talent that was invoked by the wealthy Orders and by other institutions, guilds, and individuals in their great desire for the fitting decoration and furnishing of the many prominent sacred and secular buildings that were so rapidly erected during the thirteenth and fourteenth centuries.

# CHAPTER V

## THE INFLUENCE OF THE CLOISTER: LORENZO MONACO, ANGELICO, AND FABRIANO

In the course of time, toward the close of the fourteenth century, the Religious Orders themselves began to produce artists of importance. The Benedictines had long been the preservers of the traditions of mediaeval art, and it is not surprising to note that the earliest artist of any individual prominence to be produced by any Order after the time of Giotto was a member of the reformed Benedictine Order of the Camaldolesi, to which we have previously referred. This painter was named Lorenzo, and as he was a Benedictine monk, was entitled Don Lorenzo Monaco. The title of Don or Dom, signifying Dominus, Lord, was peculiar to the Benedictines, just as that of Fra or Frate, signifying Brother, was peculiar to the members of the Mendicant Orders. The Benedictines were also, from early times, the only possessors of important scientific laboratories, and the greatest investigators in medical and chemical knowledge.

They discovered the methods of preparing some of the finest colours known to the painter's art, and to them may be credited practically all the perfection of early technical processes in art and science. The fact that but few of the names of such monkish scientists or artists are known is accounted for by the fact that they worked not for their own glory or profit but for that of God and their Order. In the triptych, Number 143, painted by Lorenzo Monaco, for the Benedictine monks of the Badia of Florence, we have a characteristic product of such craftsmanship. The painter possessed no evident knowledge of composition, but has displayed in his work all the technical skill of the illuminator. In the central panel is the Annunciation with a shrinking Virgin and a floating angel, both maintaining a conventional relation to one another. In the side panels are several saints. The figure to the extreme right will be identified readily as that of Saint Francis, the marks in his hands and feet being conspicuous, as is also the wound in his side, displayed through a rent in his robe. The youthful figure beside Saint Francis, with the sword and belt, is Saint Procolo of Bologna, the military patron of that city, who slew a blood-thirsty persecutor of the early Christians, sent by the emperor to Bologna. At the extreme left is Saint Catherine of Alexandria, Virgin patroness and martyr, perhaps

the most popular female saint in the calendar after Saint Mary Magdalen. She is identified by the fragment of a spiked wheel that is beside her.

Saint Catherine was a royal princess and wears a crown as of right. According to the ancient legend she was the daughter of the half-brother of the emperor Constantine the Great. Her mother was the only daughter and heir of the king of Egypt and it was in Alexandria that Catherine was born near the close of the third century. She was beautiful and talented and gave herself up to the study of philosophy, soon becoming famous for her profound learning, of which the large book that she carries is symbolic. She is regarded as the patroness of students and of educational institutions. She was also a martyr, and as such she bears the palm of victory. Beside her stands a wooden wheel, rimmed with knives and spikes, the instrument of her torture. Becoming converted to Christianity, Catherine eloquently preached the truth to her people, bringing many of them out of the darkness of heathendom to the light of the new faith. Under the persecutions of the emperor Maxentius, Catherine was steadfast in her adherence to her Saviour. Enamoured of her beauty, the imperial persecutor endeavoured to corrupt her virginity, but without success, as Catherine spurned his advances with scorn. Enraged at his repulse, the tyrant ordered



DON LORENZO MONACO. — THE ANNUNCIATION WITH SAINTS

her to be tortured in a machine that he devised, consisting of great spiked wheels designed to tear her body to pieces. But as the beautiful body of the saintly virgin was being bound to the wheels, a burst of fire from heaven tore the dreadful machine asunder, the pieces flying in all directions, and killing the executioners and many of those who were gathered to witness the torture. Balked also in the execution of this cruelty, Maxentius finally caused his victim to be scourged and beheaded.

Standing beside Saint Catherine in the picture is Saint Anthony Abbot, the founder of monachism, also an early Egyptian character, born at Alexandria. The pig at his feet is the symbol of the appetites and sensuality that he conquered during his life of spiritual struggle as a holy hermit in the desert. He died about the middle of the fourth century. This altar-piece was originally placed in the old Benedictine Abbey of the Badia in Florence, whence it came into the Academy collection.

Don Lorenzo Monaco was born about 1370 and died in 1425. The triptych that engages our present attention was probably painted during the latter half of the artist's life, although it is distinctly of fourteenth century design. We can only conjecture the circumstances that are responsible for its existence. Saint Procolo is peculiarly a Bolognese patron, rarely found in pictures unassociated with

the old university town. He stands here in the important place next to the Virgin, and his presence in the group indicates some important Bolognese affiliation of the person who was the donor of the picture or for whom it was painted. It is probable that Saint Catherine also is included for similar reasons; the great University of Bologna, founded during the fifth century, being an institution of learning quite popular among the young Florentines of the cinquecento, and having owed its continued existence and preservation through many centuries largely to Benedictine influence and protection. The Badia of Florence, for which this triptych was painted, was, in the time of Dante, a favourite church among the nobility and the educated people of the city, as was also the old Church of Saints Procolo and Nicomede in the Via dei Giraldi, since suppressed and now reduced to a mere oratory. This church belonged to the monks of the Badia.

It will be observed from this brief discussion that the apparent anachronous grouping of different saints in devotional pictures is to be regarded only in the light of allegory. The rôle of the mediaeval saint in a composition of sacred import is manifold. At times he represents, in honorary capacity, the donor or some other person whose patron he is. At other times, he is introduced out of compliment to

an institution, or an Order, with which he is identified. Sometimes he is merely an accredited local witness to the truth of the main subject of a religous composition. Very frequently he is glorified as the protector from a calamity that is dreaded or that has been miraculously avoided. In many instances the saint's presence is symbolic of a multiplicity of such ideas. Viewed in such a light, the study of these old altar-pieces and votive pictures takes on a new and truly human interest.

In order properly to appreciate the full meaning of that oft-repeated subject, the Annunciation, which occupies the central panel of this triptych, one should be familiar with the account in the first chapter of the Gospel of Saint Luke. The Celestial Messenger is the Archangel Gabriel, who also appeared to Zacharias to announce the birth of John, as stated in the nineteenth verse of the chapter. Here he floats easily down to earth, with his hands crossed on his bosom, — one of the most beautiful figures in early art. His posture is frequently repeated in later paintings. The figure and face of the Virgin easily indicate that " she was troubled at his saying." Above her, a white dove, symbolic of the Holy Spirit of God, wings its way toward her. In the upper medallion the Almighty looks down from heaven in benediction upon His handmaid.

The whole composition is the beautiful and expressive symbol of the great mystery of the miraculous Incarnation of the Deity, to the verity of which revered and honoured saints of popular fame and credit bear witness. Such is the character of the devotional and mystical idealism that is the stuff of which sacred art is made.

Slightly younger than Lorenzo Monaco, although thoroughly contemporary with him, was that remarkable monastic painter of much wider popular renown, known as Fra Angelico. Born in 1387, in the province of Mugello, not far from the reputed birthplace of Giotto, the talented young man was early known as an artist, under his real name of Guido di Pietro da Mugello. When he was twenty years of age he entered the Dominican convent at Fiesole, near Florence, assuming at that time the name of Giovanni, by which he was known during the remainder of his lifetime. Subsequently being connected with the Monastery of San Marco in Florence, Fra Giovanni was one of the first and greatest of the painters of the early Renaissance. The earlier painters, of the so-called "Giottesque" period of the fourteenth century, to which group properly belongs Don Lorenzo Monaco, were Fra Giovanni's immediate predecessors. Such was the purity and simplicity of the life of Fra Giovanni, and such his holy and

genuinely angelic demeanour that he earned the cognomen of Angelico, by which he is popularly known. Shortly after his death, he was formally beatified by the Church, thereafter being frequently referred to as Il Beato Angelico. Vasari tells us that this extraordinary artist is said never to have painted a representation of the Crucified Saviour without such depth of feeling and devotion that while he worked the tears literally streamed from his eyes. He never re-touched or altered anything that he had once finished, scrupulously believing that it was the will of God that all should be left as it was done the first time. With all his excellencies, this most uncommon man was genuinely humble and modest, persistently refusing worldly honours, many of which might easily have been his had he been but so much as willing to accept them.

That Fra Angelico and Don Lorenzo Monaco were intimate, and that each had a certain influence upon the other is clearly shown in the triptych, Number 166, in the Academy Gallery. The small paintings in the pinnacles are by Don Lorenzo, while the main picture is by Fra Angelico. This altar-piece was painted in 1445, for the Vallombrosan Church of the Trinità, where it was preserved in the sacristy, and whence it came into the Academy collection. Although somewhat robbed of its original brilliancy by much cleaning, this work is one

of the finest panels from the master's brush. It is painted in tempera on wood, and depicts the Descent from the Cross, the grouping and action in the composition being wonderfully fine, and set in a most delightful landscape. The touching figure of the Magdalen, distinguished by her long, yellow hair, kneels upon the ground at the left, holding and kissing the feet of the dead Christ. Behind her kneels the Virgin, surrounded by other women who hold in readiness the winding-sheet, forming a lovely group. In the centre of the picture, the youthful John the Evangelist supports the body of the Saviour as it is tenderly lowered into his arms by Joseph of Arimathea, just above him, and Nicodemus, farther up on the left. Among the assistants at the left of the cross may be noticed a life-portrait of the painter's friend, the architect Michelozzo, half-way up the ladder, wearing a black hood. At the right, holding the crown of thorns and the nails, and kneeling in the foreground, are two unidentified figures, evidently portraits. Both of these figures are habited in the fashion of the time when the picture was painted, one of them wearing a surplice, and both are represented with the halo of rays around the head with which the "beati" or "blessed" are invested in the sacred art. Beatification, it will be remembered, is an early step toward the canonization of a saint. In this picture the halo,



FRA ANGELICO. — THE DESCENT FROM THE CROSS

or nimbus, is well displayed in its commonest variations. For the beatified there are the rays; for the sanctified the solid nimbus, often decorated or lettered. The nimbus with which the Persons of the Trinity are invested is of the "cruciform" type, including in its broad disc three or four wide rays arranged in the form of a cross. In the sixteenth century, the nimbus was reduced to a mere outline suggestion, and often omitted altogether.

Among the small figures of saints that fill the niches of the frame of this triptych, we find several whose presence is suggestive. In the left-hand pilaster, at the bottom is San Giovanni Gualberto, founder of the Order for whose church the picture was painted. In the corresponding position on the right, the painter has given the honour to the founder of his own Order, Saint Dominic, — readily recognized by his white and black habit, his book, and lily, and the star above his head. We shall touch upon these attributes of Saint Dominic at another time. The remaining figures on the frame, running upward on the right are Saint Paul the Apostle, Saint Peter Martyr and Saint Peter the Apostle. On the left, in similar order, are Saint Philip the Apostle, Saint Francis of Assisi, and the Archangel Saint Michael. Throughout the entire triptych the characteristic delicacy and refinement of its painter are consistently displayed both in line and colour,

and in the general harmony of the composition.

In the small Room of Fra Angelico, opening off the corridor that leads from the main entrance of the Gallery to the Tribuna of the David, are collected many smaller panels by the Dominican artist, that can hardly be given detailed attention in such a limited work as this. Among them, however, must be noted an interesting Last Judgment, Number 266, from the suppressed Camaldolesian Convent of Santa Maria degli Angeli, in Florence. It is said that the upper left-hand parts only are by Angelico, the right-hand portion, depicting the Inferno, being by an assistant. Indeed, it might well have been impossible for an Angelico to paint such torture and agony as are there depicted. That is work for a Diavolo. In the centre of the composition are the open tombs, such as can still be seen in use in the cemetery at San Miniato, and the risen dead are being led to the left or driven to the right. On the right are the various pits of hell, described so vividly in Dante's Inferno, crowded with the Damned. At the bottom is a dreadful personification of the Jaws of Death, crunching helpless victims.

On the left, the Blessed are received into the arms of beautiful angels, and are led, dancing and rejoicing, through a pleasant garden up to the Gates

of Paradise. It will be noted that both the churchmen and the laity are well represented on both sides of the picture. Above is a celestial vision of the Saviour as Judge, enthroned in a mandorla, or almond-shaped aureole, surrounded by cherubim and seraphim, and by the assemblage of the Apostles and Saints. At the extreme left is Saint Dominic and at the extreme right Saint Francis. The figures of the angels and saints in this picture are all of wondrous beauty and grace of face and form, well worthy of a close inspection. The Gates of Paradise opened for the Angelic Painter himself in his sixty-eighth year.

Returning to the Room of the Tuscan Masters, we devote our attention to another important Vallombrosan picture, Number 165, painted in 1423 by Gentile da Fabriano. It is a most gorgeous triptych, in excellent preservation, depicting the Adoration of the Magi, and is regarded as the masterpiece of the artist. It was painted for the sacristy of the Church of the Trinità, whence it was brought to the Gallery.

Gentile was properly an Umbrian painter, born at Fabriano, in the province known as the March of Ancona, about 1365. Although some years older than Fra Angelico, Gentile's active life was practically contemporaneous with that of the great Dominican, and much of his work was done in Florence,

where he had a shop near the Church of the Trinità. In this triptych of the Adoration, we have one of the best examples of the elaborate altar-pieces of the early fifteenth century, still preserved in its fine, old, original frame. Throughout the entire picture, the care devoted to the detail in the exquisite decorative work, both in colour and gold, is remarkable. In this particular, no other picture of the period is its equal, much of the decoration here having been executed at first in low relief in plaster, or gesso, and then gilded. The intricacy of the composition, combined with the relatively excellent drawing, is most unusual. To a great extent the traditional features of the earlier treatment of the subject are retained, but they are here presented clothed in new beauties. The composition affords an excellent example of the unique method of simultaneous presentation of various incidents in a story that seems to have been exceedingly popular at the time.

The subject of the Adoration of the Magi is very frequently represented in sacred art. In canonical Scripture, the story is given in one place only, the first twelve verses of the second chapter of the Gospel of Matthew. The presentation of the incident in sacred art is a development that is partly historical and legendary, as well as mystic and symbolic. In the triptych under consideration, Gentile da Fabriano has commenced his



GENTILE DA FABRIANO. — THE ADORATION OF THE MAGI

story in the distance of the left-hand arch of the upper frame of the picture. Here are seen the figures of the three wise kings, met together upon a mountain in their own land of the east, and over their heads blazes the miraculous star. In the valley at the foot of the mountain preparations are being made for the long journey to the birthplace of the new King. In the central arch, the courtly train winds its way along the road leading to Jerusalem, there to pay a diplomatic visit to Herod, the Roman governor. In the third arch is seen the town of Bethlehem, with the three kingly figures approaching its portal. In the mind of the mediaeval artist, all towns of any importance anywhere were presumed to be fortified. Then, into the foreground of the picture presses the gorgeous retinue, following the three striking figures of the Magi. These great personages have here dismounted from their horses. Without the slightest evidence of surprise at the mean surroundings in which they find the Child, they draw near to Him in love and devotion, typifying the coming of the Gentile nations at the call of Christ. The elder king, traditionally called Caspar, is the monarch of Tarsus, land of wealth and commerce. He has removed his crown, which now is on the ground before the Virgin-Mother, and humbly kneels before the Babe, kissing His tiny feet. Already Caspar has presented his

rich gift of gold, symbolic of the Kingship of the Saviour. The beautiful casket is in the hands of the women behind the Virgin, who are examining it with wonder and admiration. The Child places His hand in blessing upon the head of Caspar.

The second king is of middle age. He is Melchior, monarch of Arabia and Nubia. He is just about to kneel and remove his crown, and in his hand he holds a beautiful casket containing frankincense, which he offers in worship, a symbol of the Deity of the Child.

The younger king is Balthasar, monarch of Saba, the land of precious spices. He has just dismounted, and while his spurs are being removed by a servant, he waits his turn to kneel before the Infant Lord and to offer Him a costly gift of myrrh, symbolic of the Death and Burial of the Redeemer. The richly clothed and caparisoned retinue evidences the wealth and importance of the Magi. To the best of Gentile's knowledge and skill, a rich and lavish Oriental touch has been given to this group in the embroidered cloaks and turbans, and by the introduction of the camel and the apes. It is written in II Chronicles, the ninth chapter and the twenty-first verse, that there came to Solomon's kingdom, once in every three years, "the ships of Tarshish, bringing gold, and silver, ivory, and apes, and peacocks." David's prayer for Solomon, in the seventy-second

Psalm, was considered prophetic of the coming of the Saviour, and in the tenth verse we find what is probably one of the early foundations for that portion of the tradition that assigns kingly rank to the wise men: "The kings of Tarshish and of the isles shall bring presents: the kings of Sheba and Seba shall offer gifts."

The group of the Holy Family is also disposed with due reverence for tradition. In Bethlehem a rocky cavern is still pointed out as the birthplace of the Saviour, and so some suggestion of such a place belongs to the conventionalities of the scene in art. Connected with the cavern in some way is always a rustic shelter that seems to suggest the stable in which the cattle fed. The manger and two worthy examples of the domestic animals are always at hand. Traditionally, the ox is regarded as the symbol of the Jews and the ass as that of the Gentiles. They usually appear greatly interested in the strange occurrence that breaks in upon their uneventful tranquillity. Back of the Virgin rises a crumbling structure of masonry that always bears more or less of a resemblance to a fragment of an ancient temple. It is emblematic of the passing of the old dispensation and the coming of the new, and is traditionally associated with the former dwelling of Jesse, the father of David, which was located in Bethlehem. When Joseph appears in

the scene of the Nativity or Adoration, there will frequently be found one or two women, without nimbus, beside the Virgin. The first of these, according to tradition, was brought to the scene by Joseph who went to seek assistance when the Child was born. The second is Mary Salome, who came to visit the Virgin at the time of the Nativity. In neither case were the women able to render assistance, for the birth of the Saviour was in this way as miraculous as in any other. When Joseph returned with the woman whom he had brought to help him, they discovered the Virgin engaged in adoring the new-born Child, a light of dazzling brilliancy filling the humble shelter. Finding nothing to do, at length the tired man and the women dropped to sleep, while the Virgin remained in her attitude of loving adoration until the arrival of the shepherds. In the predella to this altar-piece are three charming little panels, depicting respectively the Nativity, the Flight into Egypt, and the Presentation in the Temple. The latter is a copy of the original, which is now in the Louvre.

In the train of the Magi, in this great picture, Gentile da Fabriano has modestly introduced his own portrait. It is the beardless face, under the heavy turban, directly behind the younger king.

That Gentile was the pupil of Fra Angelico is the statement of Vasari, strenuously opposed by other

authorities, who state that the Dominican, the younger of the two, was taught by the painter from Fabriano. A comparison of the two great pictures that we have studied would seem to suggest that neither was actually a pupil of the other, but that each learned something from the work of the other. The relation of master and pupil seems hardly possible between men so diametrically divergent in thought and feeling. Gentile's gorgeous and sumptuous work is distinctly "of the earth earthy," and appealed to the sensuous and splendour-loving element in the spirit of his age. Angelico's work, on the other hand, not one whit behind Gentile's in delicacy of touch and technique and in beauty of adornment, is simplicity itself, and appealed to the higher spiritual conceptive faculty. In the long run, the work of the monk has demonstrated the superiority and permanency of its appeal.

## CHAPTER VI

### THE SPIRIT OF THE QUATTROCENTO: MASACCIO, LIPPI, AND BOTTICELLI

In the Third Room of the Tuscan Masters, surrounded by numerous mediocre paintings of later years, there stands on an easel a picture, Number 70, to which we must devote a passing word. It is Masaccio's "Saint Anna Enthroned with the Virgin and the Christ Child," and its painter was one of the prodigies of the fifteenth century. Born in 1401, he lived to the age of twenty-six only, being enrolled in the Guild of the Master Painters in Florence when he was twenty-two. During his short active life, Masaccio blazed forth as an artistic meteor, the painter of real life and of personality. Under the brush of this "Slovenly Tom" the human figure was at last given a true representation, with a masterly portrayal of character. Here in the Academy Gallery, we can only form a faint idea of his genius, through an inspection of the altar-piece under consideration, which has suffered much from bad and frequent re-painting. It has lost a great deal of its originally fine modelling.

This picture was made for the old Church of Sant' Ambrogio in Florence, connected with the earliest local convent of Benedictine nuns. The subject is one of peculiar appropriateness, being the ancient, symbolic presentation of the miraculous parentage of Christ. Saint Anna, the mother of the Virgin Mary, is shown enthroned, surrounded by angels. Between her knees sits the Virgin, in whose lap the Child is held. The grouping is an old conventionality. Much damaged as the picture is, the wonderful mastery of its original workmanship is still evident. No such real figures and personalities as these had ever been created by any earlier artist. Masaccio died in 1428, a fugitive from his debts, but his influence on the art of painting, exerted for so short a time, has been felt to be the strongest in the Renaissance. To his achievement the greatest masters of the next two centuries largely owe theirs.

Masaccio's finest existing works are found in the frescoes of the Brancacci Chapel in the Church of the Carmine, in Florence. It must be noted that they were most unusual productions. Even in their present damaged condition they bear incontrovertible testimony to the greatness of the genius whose creation they are.

While Masaccio was at work upon these great pictures, he was much interested in a certain young

monk who persistently hovered around. This youthful Brother had been a ward of the Carmelites to whom the church belonged. He was an orphan who had been given into their keeping at a very early age and whom they had endeavoured to educate for the priesthood. Finding, however, that the little fellow would not study, and could be persuaded to do naught but make drawings and caricatures in his books, they abandoned their efforts at literary training and afforded him all possible opportunity to learn to draw well. When he was but fourteen or fifteen years of age, he became a full-fledged Frate, known by his own name of Filippo, or more fully, Fra Filippo Lippi.

When Fra Filippo was barely twenty, Masaccio had completed the greater part of his frescoes in the chapel and the young Carmelite had become his admiring pupil. While Masaccio's influence was strongly felt by Fra Filippo, there was also evident in the early painting of the young monk the influence of both Don Lorenzo Monaco and Fra Angelico, many of whose works he had carefully studied. These varied impulses, together with those which sprang from his own very human and all too rollicking nature, combined to make of Fra Filippo a most interesting and unique painter, albeit of an uncertain and roving disposition.

The elder Cosimo de' Medici found in Fra Filippo

a talent that pleased the great patron, but he is also said to have found in the Frate a workman not easy to manage and control. The story goes that at one time, requiring Fra Filippo to execute some special paintings for him, Cosimo locked the artist in the apartments in his palace where the work was being done, hoping thus to have the pictures finished sooner. The ingenious monk, however, refused to be so jailed, even in luxury, and tied his bed-clothes together to make a knotted rope, whereby he descended from a window, and escaped to the street for one of those nightly prowls so dear to his very worldly heart. But for all Cosimo's attempts to harness the rover, Fra Filippo liked and respected him none the less. For Cosimo's wife the young monk painted an altar-piece, to be placed in a chapel at the hermitage of Camaldoli. This picture, Number 79, hangs in the Room of the Primavera. It presents a graceful, kneeling Madonna, adoring the Child, in a strange, rocky, dusky landscape. Out of the very tangible heavens above project the hands of the Almighty, releasing the white dove of the Spirit that glides on outspread wings down toward the Child. A boyish Saint John the Baptist stands at the right. With one hand he points out a stream of baptismal water that trickles from the rocks, presenting, at the same time, a scroll bearing an inscription in Latin: — "Behold

the Lamb of God." Below him, in devout attitude, is the upper portion of the figure of an old monk, in white, evidently intended for a portrait of San Romualdo, founder of the Camaldolesian Order. The picture stood for a long time in the chapel dedicated to Saint John the Baptist, for which it was made, finally being brought thence to the Academy. It must be remembered that it is a comparatively early picture from the monkish painter's brush, displaying at once a crudeness and a beauty, the contrast between which is very interesting. The short-necked, flat-faced Child is characteristic of this artist.

Another picture of somewhat similar feeling, Number 82, also by Lippi, hangs in the same room. It is a dusky Nativity, in which may be noted all the traditional features that we have previously described. The female figure to the right of the Virgin will be identified without difficulty, as the Magdalen. The other figures are San Geronimo (Saint Jerome) in penitence and, below, Sant' Ilario. The former is a natural "pendant" to the Magdalen, while the latter, a French saint of some popularity in Italy, being patron of the city of Parma, was probably also the private patron of the donor of the picture. It will be noted in these pictures, as in many by Fra Filippo Lippi, that the artist's personal quality of broad, human sympa-

thy has made of his Madonna "a real mother of a real baby."

In the adjoining Room of Perugino hangs the masterpiece of Fra Filippo, Number 62, the Coronation of the Virgin, painted in 1447 for the nuns of Sant' Ambrogio. A deeply sympathetic appreciation of this picture and the personality of its painter are given by Browning in his poem "Fra Lippo Lippi," from which we quote the bearing passage:

"... I shall paint
God in the midst, Madonna and her babe,
Ringed by a bowery, flowery angel-brood,
Lilies and vestments and white faces, sweet
As puff on puff of grated orris-root
When ladies crowd to church at midsummer.
And then i' the front, of course a saint or two —
Saint John, because he saves the Florentines,
Saint Ambrose, who puts down in black and white
The convent's friends and gives them a long day,
And Job, I must have him there past mistake,
The man of Uz (and Us without the z,
Painters who need his patience.) Well, all these
Secured at their devotion, up shall come
Out of a corner when you least expect,
As one by a dark stair into a great light,
Music and talking, who but Lippo! I! —
Mazed, motionless, and moon-struck — I'm the man!
Back I shrink — what is this I see and hear?
I, caught up with my monk's things by mistake,
My old serge gown and rope that goes all round,
I, in this presence, this pure company!

Where's a hole, where's a corner for escape?
Then steps a sweet angelic slip of a thing
Forward, puts out a soft palm — 'Not so fast!'
— Addresses the celestial presence, 'nay —
He made you and devised you, after all,
Though he's none of you! Could Saint John there, draw —
His camel-hair make up a painting-brush?
We come to brother Lippo for all that,
*Iste perfecit opus!'* So, all smile —
I shuffle sideways with my blushing face
Under the cover of a hundred wings . . .
To some safe bench behind, not letting go
The palm of her, the little lily thing
That spoke the good word for me in the nick . . .
And so all's saved for me, and for the church
A pretty picture gained."

It must be remarked that the poet's faculty of observation was exercised with some carelessness. "Madonna and her babe" do not figure together in this picture. Properly speaking, the Coronation of the Virgin is a purely devotional subject in sacred art, and is a type or symbol of the Church Triumphant. The mystic scene is laid in Paradise, after the death of the Virgin on earth, and there the holy Mother of the Redeemer is received into glory and crowned as the immortal Queen of Heaven, a great concourse of patriarchs and saints and angels being assembled to assist in the ceremony. At the extreme left of this picture will be recognized the patriarch Ambrose, with his mitre and pastoral staff, as patron of the convent for which the picture was



FRA FILIPPO LIPPI. — THE CORONATION OF THE VIRGIN

painted; and on the right, the ascetic John the Baptist, patron of the city of Florence. Beside and below Saint John is the figure of the painter-monk, to whom the Latin scroll directs attention — "he who did the work." With the exception of Job, who bears his name on his shoulder, the other figures in the foreground are not easily identified. They are invested with faint haloes and are doubtless saintly personages of local importance. The popular identification of the female figure at the right of the group, with the children before her, as Lucrezia Buti, the nun whom the monkish painter seduced and married, is incorrect. At the time of the execution of this picture, Lucrezia was but a child herself. Many of the faces, both of the men and women, however, seem to be contemporary portraits. The lilies of Florence are much in evidence among the "angel-brood" gathered under the rainbow vault of heaven. The two charming little circular medallions, in the frame above, together represent the Annunciation.

In the same room hangs a thoroughly typical Madonna Enthroned, Number 55, by Fra Filippo. It was brought from the Medici Chapel in the Church of Santa Croce, and in the personalities of the attendant saints bears witness to its origin. In due honour to the Franciscan Order, to which, it will be remembered, the church belongs, there are in-

troduced the figures of Saint Francis on the left, and Saint Anthony of Padua on the right. In addition, we have two saints of great local importance, Saint Cosimo on the left, and Saint Damiano on the right, the patron saints of the Medici. Saint Cosimo was the special patron of the head of the influential family, who was his namesake. Saint Damiano has nothing directly to do with the Medici, excepting in so far as he is inseparable from Saint Cosimo. These two worthies were Arabian Christians who lived during the third century. They were brothers, and perfected themselves in the medical lore of their day, being among the earliest true medical missionaries, displaying great skill in the natural healing arts. They were also workers of miracles in healing, always relieving suffering wherever they could and persistently refusing fees therefor. We find these two saints figuring prominently in Florentine art in the golden days of the great Medici family. Both their faces and costumes, in this picture, are in conformity with the accepted type usually given them in art. The red robe, trimmed with fur, was the common, distinguishing garb of the physician throughout Europe for many centuries. During the Christian persecutions under the Roman emperor Diocletian, the brothers suffered martyrdom. After being miraculously saved from drowning and burning

and stoning, they were finally beheaded. The Virgin and Child in this picture are seated on a fine marble throne in the centre. They are thoroughly typical of Lippi's Madonnas.

The predella to this altar-piece, Number 72, is the work of another artist, Francesco Pesellino, a Florentine pupil of the Carmelite painter. Two of the original five panels of this series are now in the Louvre. Those still in the Academy Gallery represent respectively the Nativity, the Martyrdom of Saints Cosimo and Damiano, and a miracle of Saint Anthony. They are remarkable for the minuteness of their execution and their close imitation of the style of Fra Filippo. Pesellino was born in 1422, living only to the age of thirty-five. Lippi died in 1469.

Fra Filippo's own work in miniature can be well studied in the unattached predella, Number 86. This work is one of his typically delightful and characteristic productions, painted about 1436, for the sacristy of the Church of the Santo Spirito. It probably belongs to an altar-piece, Madonna and Saints, now in the Louvre. The subjects of the three elegant little panels are as follows: — Saint Frediano, the Irish Bishop of Lucca, miraculously diverts the stream of the river Serchio when it threatens to deluge the city; the Annunciation of the Death of the Virgin; Saint Augustine.

While Fra Filippo's influence upon Florentine painting was considerable, he had comparatively few actual pupils. By far the most famous of these was Sandro Filipepi, called Botticelli, born in Florence in 1446. His artistic strength may be estimated from a consideration of the fact that at the death of Fra Filippo, Botticelli, then only twenty-two years of age, was regarded as the best master in Florence. The artist's early pictures are all reminiscent of the manner of his master. No examples of his work during this period are found in the Academy. During this time, however, Botticelli painted many religious pictures, achieving an enviable reputation therefor, particularly because of his introduction of certain fanciful and poetic ideals of his own into the representation of traditional subjects. He was, at heart, more enamoured of the old pagan ideals than of the more modern ones of the conventional Christian art, and his knowledge of classical lore was unusual. Thus we find his work appealing largely to the classical taste of the *literati* of his day, and he was soon engaged on large decorative paintings of profane subjects. Perhaps the most striking of these is his so-called Primavera, or Allegory of Spring, Number 80, in the Room of the Primavera. It was painted about 1478, for Lorenzo di Pierfrancesco de' Medici, and is one of the very earliest paintings of the Renais-



BOTTICELLI. — ALLEGORY OF SPRING (PRIMAVERA)

sance dealing with a profane or secular subject. Its composition is variously thought to have been inspired by a passage from the "De Rerum Natura" of Lucretius, or by one from the "Rusticus" or the "La Giostra" of Politian, or possibly by still another from the "Selve" of Lorenzo de' Medici. Probably the artist drew his inspiration from all of these literary sources and even from others. But whatever may have been the original significance of the picture, we undoubtedly have in this Allegory of Spring one of the finest examples of the poetic art of the late fifteenth century in Italy. By some critics it is regarded as perhaps the most beautiful picture in the world.

The central figure of this composition has been supposed to be a portrait of "La Bella Simonetta," the beautiful and fascinating Genoese wife of a certain intimate friend of the Medici, Marco Vespucci by name. To complicate matters slightly, it may be stated, in addition, the Simonetta was also the beloved mistress of Giuliano de' Medici. Giuliano held a great joust in honour of this lady in 1475. During the following year she died. It has been thought by Berenson that this picture was painted to commemorate both the joust and the lady. Be that as it may, while the central figure in the picture bears every indication of being the striking presentment of a real person, it is yet highly idealized.

With imperious gesture, she takes a commanding part in the tableau. She is the dominating figure in the group that has gathered in a sacred grove of orange and myrtle, and may be assumed to impersonate the lovely lady in question under the guise of the loveliest season of the year. It is the season of new life and of growth, and hence the figure of the Spring is strikingly represented as pregnant. Overhead wings a chubby, blindfolded Cupid, bending his bow and aiming a flame-tipped arrow at the center of the incomparably beautiful group of dancing Graces, pagan deities of all the elegant arts, whose charm is irresistible. Involuntarily the old couplet leaps into one's mind:

> "In the Spring the young man's fancy
> Lightly turns to thoughts of love."

At the extreme left, Hermes, messenger of Jupiter and god of the fertility of nature, stands with winged cap and sandals, light of foot and lithe of figure, deftly touching with his caduceus the overarching branches of the trees. At once they burst into blossom and ripening fruit. This figure is supposed to be a portrait of Giuliano de' Medici himself.

But what of the three strange figures on the right, in such striking contrast to the lovely Graces? Cold and gray, with powerful wings and

dishevelled hair, with puffed cheeks blowing chilly blasts, the blustering month of March forces his way in upon the tranquil scene, swaying the trees to right and left as he breaks through them. Shrinking and bedraggled, like a water-nymph, the month of April escapes from the grasp of March. She is panting and breathless from her struggle. March rudely blows upon her upturned face, and from her parted lips fair blossoms drop into the arms of May.

"April showers bring forth May flowers."

Proud and queenly, as properly becomes her, May advances, strewing flowers all along her way, in very truth calling to mind a striking passage from the Stanze of Politian:

"She is fair, and fair is her robe,
All painted with flowers, roses and blades of grass."

Few of Botticelli's pictures give us such an intimate knowledge of the mental make-up of the artist as does the Primavera. It is indeed a profound picture, aesthetically spiritual as well as beautiful, and pervaded with an elusive air of suggestive poetry that baffles while it charms. Completely decorative, as well as poetical, it was well fitted to adorn the great hall of the luxurious and fashionable country

seat of the Medici at Castello, among the hills some three miles north of Florence, on the road to Sesto, for which it was executed and whence it found its way into the collection of the Academy. It is painted in tempera on wood.

In the same room hangs one of Botticelli's more conventional pictures, a Coronation of the Virgin, Number 73, of later date than the Primavera. In this composition, the artist has given us a picture which is perhaps less characteristic of his peculiar lyric temperament, but not devoid of touches that indicate it. The scene is handled in a traditional way, quite different from the presentation of the same subject by Fra Filippo that we have studied. Below are earthly saints, witnesses to the celestial mystery, whose selection it is difficult to explain with definiteness. They are Saint John the Evangelist, with a long beard and holding an open book; Saint Augustine, engaged in penning a Discourse; Saint Jerome, habited as a cardinal; Saint Eloy of Noyon, the holy blacksmith, in his bishop's robes. Above, in the heavens, the Almighty, curiously represented as wearing a papal tiara, crowns the kneeling Virgin, while around them sweeps an ecstatic throng of rapt Botticellian angel figures. Despite much re-painting, the picture is still beautiful in its dignity. The original predella to this altar-piece is Number 74, containing five small panels, all by

the master, and practically untouched by any other hand. They are exquisitely delicate and beautiful, and suggest the original perfection of the picture above. The central panel represents the Annunciation, while the others depict incidents in the lives of the four great saints above, in proper relative order. In the first, Saint John, on the isle of Patmos, writes the Apocalypse. In the second and fourth, respectively, are Saint Augustine and Saint Jerome. In the fifth is an oft-pictured legend of a miracle of Saint Eloy. Goldsmith and blacksmith by training, this holy craftsman was made Bishop of Noyon in the seventh century. He accepted the office and filled it well, never relinquishing the pursuit of his artistic vocation, however. Because he was, himself, a worker, he was able to preach with power to workers. Notable examples both of his craftsmanship and his sermons are still preserved. It is told of him that, at one time, when he was called upon to shoe a horse, the devil proceeded to annoy him by taking "possession" of the beast, which plunged and kicked so furiously that it was impossible to fit the shoe. The holy smith, recognizing the demoniac interference, calmly cut off the leg of the horse and quietly fitted and fastened the shoe to the amputated hoof. When the work was done, he replaced the leg in position and joined it whole again by making the sign of the cross over it,

to the wonder and astonishment of the bystanders and the great discomfiture of Satan. This is the subject of the fifth panel in the predella. It is probable that this altar-piece was commissioned by one of the Florentine guilds of craftsmen whose patron Saint Eloy was. It will be remembered that Botticelli, himself, like many a Florentine artist, was originally a goldsmith. This picture is painted in oil on wood, and was probably executed about 1480.

Among the pictures by Botticelli to be found in the Academy, that which ranks next in importance to the Primavera is an enthroned Madonna, with saints, Number 85, in the Room of Botticelli. This is a superb piece of work, also in oil on wood, painted about 1483, traditional in composition, but rich in expression and colour. It is interesting not only as a work of art, but also for its associations. It was painted for the nuns of Saint Barnabas, whose church in the Via Guelfa was founded in 1309 to commemorate the great battle of Campaldino, fought in 1289 in the Casentino, between the Guelph and Ghibelline factions. In this conflict Dante participated, and with the close of it the Ghibelline faction was crushed.

In this sumptuous painting we find the place of honour, at the Madonna's right, given to the rugged figure of Saint Barnabas, the associate and co-



BOTTICELLI. — MADONNA AND CHILD ENTHRONED WITH SAINTS AND ANGELS

worker of Saint Paul. He holds in his hand, in addition to the sprig of Olive, the Gospel of Saint Matthew, from which he preached. Beside him stands Saint Augustine, engaged, as usual, in "making notes." Next to the great Latin Doctor, stands the remarkably fine and subtle figure of Saint Catherine of Alexandria, with her spiked wheel behind her, as patroness of the convent. In this figure we recognize the same model that the artist employed for the Graces in the Primavera. On the other side of the throne we naturally find the accepted type of the Florentine patron, the ascetic Saint John, and back of him another Latin Father, Saint Ambrose, Bishop of Milan, together with the Archangel Michael in his black armour, prince and leader of the Church Militant in Christendom. It was Saint Ambrose who converted Augustine, then a brilliant Roman lawyer, to Christianity, in the fourth century at Milan. When Augustine was baptized, the hymn known as the "Te Deum" was used for the first time, being recited responsively by Ambrose and Augustine as they approached the altar. These two Church Fathers, therefore, frequently figure together in a devotional picture. Augustine became Bishop of Hippo, a community in Northern Africa near Carthage, dying there in the fifth century.

Above the groups of saints are typically beauti-

ful angel figures, drawing back the rich ermine-lined curtains of the baldacchino, or canopy, and holding the emblems of the Crucifixion, the nails of the Cross and the Crown of Thorns. Their faces resemble those of the children in the Medici family.

In the centre, upon a beautifully sculptured marble throne sits a slender and girlish Madonna, presenting her Child, as it were, to be introduced by Saint Barnabas and Saint John. Botticelli was a great student and admirer of Dante and doubtless thought of the great poet frequently during the execution of this picture. Upon the tablet that fronts the gradino of the throne is inscribed the first line of the last canto of the Paradiso:

"O Virgin Mother, Daughter of thy Son."

Above the throne, lining the concave of the niche, is the cockle shell of the Renaissance, the symbol of the resurrection, when man's spirit leaves the body like an outworn shell. It was the emblem worn by holy pilgrims from the thirteenth century on, and also, by usage, it becomes in a secondary way the emblem of the resurrection or Renaissance of art. The upper portion of the picture, above the circular medallions, is an extension of the original panel which was added and painted by another and later hand. It has not improved the composition.

Another charming set of predella panels by Bot-

ticelli, in the same room, bears four numbers. They also came from the Convent of San Barnaba. Number 162 depicts the "Vision of Saint Augustine." According to the legend, the great Church Father was once walking upon the seashore, absorbed in an endeavour to grasp the mystery of the Holy Trinity. Stopping before a child who was pouring buckets of water from the ocean into a hole he had dug in the sand, the learned Doctor inquired what he was trying to do. The child replied that he desired to put all the ocean into the hole. "Can you not see that that is impossible?" returned the Saint. The Child paused in his work and regarded the Saint with interest. "Not more so," he replied, "than for the human brain to solve the mystery of the Trinity." And with that he vanished from the sight of the Saint. Number 157 represents the body of Christ attended by the Holy Women and others, after the descent from the Cross, a subject in sacred art usually called a Pietà. Number 161 depicts Salome with the head of John the Baptist. Number 158 is the death of Saint Augustine.

Botticelli was a hard worker, as his productions show. During his active life he gathered about him many pupils whom he greatly loved, and who, after his death, were destined to carry art to still greater heights of achievement. They all reciprocated his kindly regard, drawn to him by the true

greatness and worth of his intensely earnest character, with its rare flashes of rich humour. Among his pupils the best beloved was doubtless young Filippino Lippi, son of Fra Filippo and Lucrezia Buti. His work cannot be adequately seen in the Academy Gallery. He was ten years younger than Botticelli, but the master outlived the pupil by six years. Botticelli died in 1510, at the age of sixty-three, a tired, broken old man.

# CHAPTER VII

## GHIRLANDAJO, VERROCCHIO, AND BARTOLOMMEO

In our discussion of Florentine painting we have thus far made no mention of a very strong influence that was at work during the first half of the fifteenth century, namely that of the sculptor Donatello. He was a contemporary of Fra Angelico, having been born in 1386, although he outlived the Dominican by eleven years.

Donatello was very popular with the young apprentices and students of art of his day, and the work done in his shop in Florence was of conspicuous influence upon the later development of many a fine artist. Among them we might make mention of Paolo Ucello (1397-1475), the great technical innovator and master of linear perspective, and Domenico Veneziano (circa 1400-1461), both men of some note whose work cannot be seen in the Academy. But the combined direct influence of both of these men, together with the indirect influence of Donatello himself, were brought to bear upon a young goldsmith's apprentice, Alesso Baldovinetti

by name, who was born in 1427 and lived to see the first precious metal brought from America.

Only a year or two after the death of Fra Filippo Lippi, a wealthy citizen of Florence undertook the re-decoration of the Chapel of the Church of the Trinità, and Cimabue's old altar-piece, Number 102, of which we have spoken, was removed from the high altar. To Baldovinetti was given the important commission to fresco the walls of the Chapel and furnish a new altar-piece in which the founders of the Vallombrosan Order should be honoured. Accordingly, the large picture of the Holy Trinity, Number 159, was painted by this artist. In its present ruinous state it is difficult to appreciate its original value, as the colour is, in many places, rubbed off down to the bare ground of the panel. The kneeling saints are Benedict and Giovanni Gualberto. This picture is in the Second Room of the Tuscan Masters. A much more satisfactory example of the work of this painter is found in some smaller panels in the First Room of Fra Angelico. They belong to a set, executed largely by pupils of Fra Angelico, which originally decorated the doors of the cupboard in the Sacristy of the Church of the Santissima Annunziata. Only the three that bear the Number 233 are by Baldovinetti. The subjects are easily recognized as the Marriage in Cana, the Baptism of Christ, and the Transfiguration. The

composition representing the Baptism in this set is of special importance as it is the picture whose treatment of its subject very largely influenced the design of another interesting presentation of the same scene by one of Baldovinetti's pupils, Andrea del Verrocchio.

Before taking up Verrocchio's work, however, we turn to that of another of Baldovinetti's pupils, Domenico Ghirlandajo, whose Adoration of the Shepherds, Number 195, is in the Second Room of the Tuscan Masters.

Domenico Bigordi, called Il Ghirlandajo, the Garland-maker, was born in 1449, three years later than Botticelli. Vasari tells us that his popular name owes its use to the fact that the artist was another one of those notable Florentine workers in precious metals, and that he came of a family especially esteemed for the variety and beauty of the "garlands," or head ornaments much in vogue among the young girls of the day, that they designed and made. Domenico, however, cared more for painting than for the goldsmith's craft. His development under Baldovinetti's instruction was so rapid that he soon attained an independent reputation. It is interesting to note that among his earliest commissions was one to decorate the family chapel of Amerigo Vespucci, in the Church of Ognissanti. These decorations contained a likeness

of the great navigator himself, but were destroyed by whitewashing in the seventeenth century.

The Adoration in the Academy is one of Ghirlandajo's finest works. It was painted in 1485 and shows what a splendid panel painter the artist really was, although most of his extant works are in fresco. It is a Vallombrosan picture, painted for the altar of the Sassetti Chapel in the Church of the Trinità. In it the artist has combined the main incidents in the story of the Nativity. Upon the hillside, in the distance of the upper left-hand corner of the panel, is shown in miniature the Annunciation to the Shepherds. The celestial messenger is seen in the heavens. Along the road that skirts the base of the hill appears the train of the Magi. In the main composition the shepherds are shown again at the manger. The traditional features of the scene will be easily recognized despite the unusual garb in which they are presented. In common with many another man of culture in the late fifteenth century, Ghirlandajo was passionately fond of the Roman antiques that were becoming increasingly fashionable. In a naïve way he employs an old Roman sarcophagus as a manger, and his dilapidated pent-house roof is supported on elegant Roman-Corinthian pillars, while the train of the Magi is shown passing under an elaborate Roman triumphal arch. In its complete attention to



GHIRLANDAJO. — THE ADORATION OF THE SHEPHERDS

detail, this picture is a typical work of the Renaissance.

It is worthy of note, in this connection, that Ghirlandajo, in his remarkable rendering of architectural detail, never employed instruments nor resorted to any measurement whatever, relying solely upon the accuracy of his eye. It is said that at one time he sketched the Colosseum in Rome, with minute detail, introducing a single human figure into the foreground. After the artist's death, other masters tested the accuracy of the perspective and proportion of the drawing and found them unassailably exact. When we remember that Michelangelo was an apprentice in the studio of Ghirlandajo, it is not difficult to understand the wonderful development of the young sculptor's power of visualization upon which we have commented in connection with our study of his great marble David. It will be observed also, that the painter had thoroughly mastered the problems presented by his textures in this picture; fabric, leather, wood, straw, wool, all are exquisitely painted. Although the landscape is a trifle hard and lacking in atmosphere, it is none the less interesting and worthy of study. The faces in the main group are admirably painted, particularly those of the shepherds, which are evidently portraits. The kneeling figure, pointing to the Child, is said to be the portrait of the artist, him-

self. The face of the Virgin is sweet and girlish, although her attitude and the arrangement of her drapery are a bit studied. The introduction of the gold-finch, on the ground near the Child, is another traditional element in the picture. Originally, a bird was the artistic symbol of the soul, although its significance was soon forgotten by Christian painters, excepting as it was retained in the dove of the Annunciation and the Baptism, the special symbol of the Holy Spirit. The smaller birds of brighter plumage, so frequently seen in pictures of the Madonna and Child, are comparable with the buttons at the back of a man's frock coat. Their original purpose has been long forgotten, but the tailor continues to affix them to the garment. Domenico Ghirlandajo died in 1494.

Among the pupils of Alesso Baldovinetti, Andrea del Verrocchio, born in 1435, was easily the most able, greatly surpassing even the master himself. He was a man of broad talent, an investigator and experimenter in both science and art, the very incarnation of the most advanced Florentine spirit of the middle Renaissance. In point of time, he was the next really great master of art after Fra Filippo Lippi, and such was his renown that his shop, like those of other notable masters, was always well filled with apprentices and pupils. Verrocchio was also one of those numerous artists whose original

craft was that of the goldsmith, while his talents included a large mastery in sculpture and in music, as well as in drawing and painting. It was he who designed the great equestrian statue of Bartolommeo Colleoni, in Venice, one of the most famous bronzes in the world.

Verrocchio's Baptism of Christ, Number 71, is one of the most interesting pictures in the Academy. It hangs in the Room of the Primavera and is an unfinished work, executed about 1480, for the old Vallombrosan Monastery of San Salvi near Florence. Vasari tells us that during the progress of this work, the master one day left it for a time. It was his custom frequently to avail himself of the assistance of his best pupils in the execution of unimportant details of his paintings, although the design was usually his own throughout and was completely drawn in before the real painting was begun. During the master's absence, on this particular occasion, one of his youthful apprentices, with bold assurance, painted in the two charming figures of kneeling angels at the left. These figures were done in oil, while the remainder of the picture is painted in tempera, which latter medium was the only one ever employed by Verrocchio himself. Upon the master's return to the work, he was greatly surprised to see what the lad had done and was deeply impressed with the excellence of the

work, bearing such striking evidence to the greatness of the genius of the young disciple. Throwing down his brushes, Verrocchio resolved never to touch colour again. Already the master's work had been surpassed by that of the pupil, who, indeed, was destined to become a veritable master of masters. His name was Leonardo da Vinci. The subsequent art of Verrocchio is largely confined to the execution of works of sculpture in bronze.

Much of the charm of this picture is due to the spirit of calm composure and reverent and tender devotion that pervades it. It depicts a scene distinctly popular among the Florentines, whose patron saint the Baptist was. Conventional in type, it is yet far from common in treatment. The unfinished, gaunt figure of the saint is profoundly expressive of the typical, contemporary idea of the ascetic forerunner of the Christ. As usual, he wears his hair shirt and carries his long crozier, while from his left hand there flutters a broad ribbon bearing the inscription " ECCE AGNIVS DE ". . . Somewhat more pleasing in presentation is the well-studied figure of the Saviour, anatomically correct, although with something of proportion still to be desired. Truly exquisite in form and feature are the kneeling angels. Full of tender feeling they wait upon their Lord, reverently holding the garments that He has laid aside. In conception, execution and expression,



VERROCCHIO. — THE BAPTISM OF CHRIST

in mass and detail, these two delightful figures are the best ever painted in the studio of Verrocchio. In the background and in the distant landscape may be discerned the elements of those wonderful glimpses of mountain scenery so strikingly characteristic of the more mature work of Leonardo, exemplified in his pictures in the Louvre and in the National Gallery in London. Verrocchio died in 1488.

Lorenzo di Credi, born in 1459, was a fellow-pupil with Leonardo in the studio of Verrocchio. In many respects the work of the two pupils is strikingly similar in their earlier life, although their later productions are widely divergent in manner and spirit. The Academy possesses no complete work by Leonardo, but in Number 92 we find a typically charming Nativity by Lorenzo, painted for the nuns of the Convent of Santa Chiara. The uniformly patient and painstaking character of this artist is evident in all of his work. So careful and particular was he in everything connected with his art that he even distilled his own oils and ground his colours with his own hands, mixing them carefully in order on his palette, and never permitting his servants to raise the slightest dust in his studio when there was any wet colour exposed there. In his technical processes, Lorenzo followed Leonardo closely. He was Verrocchio's favourite pupil and

in truth he did his master great credit, lacking only that genius that made Leonardo individually so great.

Two pictures in the Room of Botticelli, Numbers 84 and 154, of doubtful attribution, now assigned to Francesco Botticini (1446-1498), are interesting examples of the combined influences of Botticelli and Verrocchio. Both paintings represent the popular subject of the Journey of Tobias, and are probably votive pictures, painted either upon the departure of the donor for a foreign country or in gratitude for deliverance from a disease of the eyes threatening blindness. The story is a lengthy one, found in the apocryphal book of Tobit. Briefly recounted, the main incidents are these:

Tobit, an old man, stricken with blindness, sent his son Tobias on a long journey to receive certain money. Tobias was accompanied by one known to him as Azarias, who was in reality the Archangel Raphael. Upon the way, the travellers caught a fish, and Tobias, directed by his guide and companion, took out the heart and liver and the gall, putting them up safely and carrying them with him. When the travellers arrived at their destination, Tobias met a young heiress, Sarah by name, who was the daughter of Tobit's own cousin. According to information given by Azarias, she was to become the bride of Tobias. But the damsel

was reputed to be held by an evil demon that strangled all those who would take her to wife. Instructed by Azarias, Tobias took supper in the house of his bride-to-be, and afterward threw the heart and the liver of the fish upon a brazier of glowing ashes, and "when the devil smelled the smell, he fled into the uppermost parts of Egypt." So Tobias returned to his father's house, with Sarah and Azarias. Upon his arrival, he rubbed the gall of the fish upon his father's eyes, instructed so to do by Azarias, and at once the old man recovered his sight.

The Journey of Tobias is a subject of frequent occurrence in Renaissance art. In addition to the essential figures of Tobias and Raphael, the other archangels Michael and Gabriel, "and the dog," are often introduced.

Cosimo Rosselli was almost contemporary with Verrocchio during his active years. Born in 1439, of a long line of artistic ancestry, he shows the influence of Fra Angelico combined with that of the master of Leonardo da Vinci, modelling his work upon theirs "at a respectful distance." Never a very great painter, he nevertheless produced a few works worthy of more than passing notice. One such is Number 52, in the Room of Perugino, an apotheosis of Santa Barbara, painted for the chapel dedicated to the saint in the Church of the Annun-

ziata, upon commission from the Guild of German Merchants of Florence. In the center of the picture rises Santa Barbara, trampling upon an armed man who lies under her feet, a bit of symbolism whose import is not precisely clear. The figure wears the armour of an emperor and may be intended to symbolize the "powers of darkness." Santa Barbara is given the moral support of Saint John the Baptist on the left and Saint Matthew on the right. As in other pictures that we have studied, graceful angel figures draw back the curtains of the formal baldacchino. The work is thoroughly typical of Rosselli.

Santa Barbara bears the palm of martyrdom and is accompanied by the representation of a fortified tower that figures in her legend. She was the beautiful daughter of a rich Eastern noble, and because of her unusual personal charm, her doting father shut her up in a high tower, lest some suitor for her hand should appear and win her away. Both father and daughter were pagan, but, despite his unusual caution, she was eventually converted to Christianity through the agency of a missionary disguised as a physician, who also baptized her. Upon her father's discovery of her conversion, such was his rage that he would have killed her with his own hands, but angels bore her away from the battlements of the tower to a place of conceal-

ment. After a vigorous search the infuriated man again found his daughter and delivered her up to be tortured. In her new faith, however, the maid was steadfast, and finally her father carried her away to a mountain and there beheaded her with his own sword. This was in the early part of the fourth century. Santa Barbara's special symbol is the tower, usually shown with three small windows. When she made her first announcement of her new faith to her father she had used these windows as a typification of the Persons of the Trinity, through which the soul receives its light. She is regarded as the special patron of armourers and artillerists.

To Cosimo Rosselli belongs the honour of being the master of several good painters, among whom the best was the sensitive and timid lad who was then called Baccio della Porta, a Tuscan nickname equivalent to "Bat of the Gate." His real name was Bartolommeo del Fattorino, and while he worked in Rosselli's shop he lodged with relatives who lived hard by one of the city gates, whence the name given to him by his fellow-apprentices. Ever of a serious turn of mind, young Baccio delighted in the companionship of men much older than himself, always keenly relishing the discourses of a good preacher. Leaving Rosselli's studio at the age of seventeen, the young painter's intent study of the great works of his predecessors and contemporaries

soon gave him an unusual mastery of his art. Even as a young man, he was respected and admired for his character and ability. In art he gave and took, with equal facility, to and from all the great painters of his day. Strongly drawn by the eloquence of Savonarola, Baccio joined the emotional company of the "piagnoni" or "mourners," recklessly throwing into the great "bonfires of vanities" all of his studies and paintings of nude figures that fell under the condemnation of the great preacher's invectives hurled against the lasciviousness of the age. The shock of the troublous times that followed, culminating in the tragic death of Savonarola, caused Baccio to drop his work and betake himself to the monastery of San Marco, where he became a monk, under the name of Fra Bartolommeo. Before he retired, however, he executed a remarkable portrait of Savonarola, painted in the guise of Saint Peter Martyr, with wounded head, Number 172, in the Second Room of the Tuscan Masters. It is a wonderfully strong and characteristic portrait, painted as a tribute to the memory of what Savonarola's followers called his martyrdom.

For five or six years, after Fra Bartolommeo entered the Dominican Order, he could not be persuaded again to take up his brushes, and when he eventually did so, at the earnest solicitation of the Prior, his first painting was the Vision of Saint

Bernard, Number 97. This picture was made in 1507 for the Badia, and has been greatly spoiled by re-painting in comparatively recent times.

The mystical Vision of Saint Bernard of Clairvaux is a scene of remarkable popularity. Despite the frail health of the great Cistercian, he was an unremitting worker and preacher. At one time, according to the legend, when he was engaged in composing a rapturous homily upon the Blessed Virgin, he was so weak and ill that he could scarcely hold his pen. Looking up from his labour, he beheld the Virgin herself before him, accompanied by angels, and her presence comforted and graciously strengthened him, enabling him to continue his work with new fervour.

Fra Bartolommeo's picture, representing this incident, is among his best compositions, although it shows an unusual carelessness in the matter of facial beauty and expression, due possibly to the Frate's preceding years of monastic life. The grouping of the Virgin and the angels is graceful and pleasing and that of the saints is simple and dignified. The figures behind the kneeling, white-robed Saint Bernard are the young Saint John the Evangelist and the venerable Saint Benedict. The Cistercian Order was the most important reformed branch of the Order of Saint Benedict in northern and western Europe, having been founded at Cit-

eaux, in France, in the eleventh century, and placed under the especial protection of the Virgin. Bernard of Clairvaux is the great saint of the Order and the only member of it who figures to any degree in art.

# CHAPTER VIII

## SIGNORELLI, PERUGINO, AND DEL SARTO

A FEW miles to the north of Lake Trasimeno, upon the shores of which the Roman Consul Flaminius fell into the death-trap prepared for him and his army by Hannibal, during the Second Punic War, the loftily-situated little town of Cortona raises its walls and roofs, thirteen hundred feet above the old highway. It is one of the most ancient fortress-cities in Italy, having played an important part in the history of the early Etruscan Confederacy. During the middle ages, Cortona maintained a remarkable degree of freedom, holding out against the later power of Florence, even, until the beginning of the fifteenth century. Then came real civilization, of the kind that Florence knew, and a great church was built to the honour of San Domenico. Since the days of Etruria, art in Cortona had slumbered; but there is evidence that at one time, many centuries ago, the craftsmanship of its people stood high in the estimation of their Roman conquerors. Even in the fifteenth century

their instinct was not dead. It took but a little time, and a little practical encouragement, to fan the lingering spark again into a flame.

In 1441 Luca Signorelli was born in Cortona, a man of great talent and genius, and of an impetuous temper that made it impossible for him to remain long within the narrow limits of his little town. To Arezzo he went. There were good painters there, and there he learned the rudiments of the great art that ultimately was his and that had its far-reaching influence upon the greater men of later date. Also he went to Perugia, to learn more from the Umbrian masters at work there, and to leave his own indelible impression on their work.

Through all his wanderings, Signorelli made the study of human anatomy his passion. Eventually, his mastery of the structure of the human frame became so complete that he even ventured to engage in a bit of creative exaggeration in some of his work. The delineation of the nude human form in art became his means of expression. It is natural, therefore, to find Signorelli's best work in the realm of fresco, where the space at his command for the grouping of figures is greatest. Excellent smaller paintings, however, from his brush, are not rare. In the Room of Perugino, hangs a fine work, Number 65, a Crucifixion with the Magdalen. The painting is on canvas, and was doubtless intended

for a processional banner or standard. In this simple but forceful work, we can see the expression of the great genius whose influence upon Michelangelo was so strong. Restrained and dignified as the composition is, there is yet evident a concentrated power and feeling that is well controlled. Alone, the Magdalen kneels beside those feet that she had once anointed. Her dramatic gesture is in striking contrast to the unanswering stiffness of the dead Christ. But in the background is the hopeful suggestion of the succeeding incident, an active group engaged in taking down the body of the Saviour and preparing it for its brief rest in the tomb. In these figures Signorelli has well displayed his characteristic mastery of bodily movement. The picture was brought from the Convent of Annalena.

From the Church of the Trinità in Cortona comes the altar-piece, a Madonna with Saints, Number 164, in the same Room. This picture, in part, has been atrociously re-painted. The mastery of the forms, however, is still notably preserved. In the predella, below, the three smaller paintings are in much better state of preservation. They represent the Last Supper, Gethsemane, and the Flagellation. The second one presents a splendid example of Signorelli's handling of the unified movement of a crowd.

We have mentioned the value of the work of Signorelli upon the development of the genius of Michelangelo. It also had its strong influence upon the art of that other great genius of the high Renaissance, Raphael, both directly and through Raphael's master, the Umbrian Pietro Vannucci, called Perugino. Pietro gained his cognomen through association with the town of Perugia near his birthplace of Città della Pieve. He was born in 1446, being five years younger than Signorelli, although he outlived the latter by a year, dying in 1524. When he was nine years old, Pietro was sent to Perugia as apprentice to a painter of local fame, a certain Fiorenzo di Lorenzo, from whose brush we find no work in the Academy. In Perugia our artist mastered the essentials of his craft, including an excellent and practical knowledge of perspective. From Perugia he wandered to Florence, to see the work of the great masters there, and to study under them. Thus he came not only under the powerful influence of Signorelli but also of Botticelli, Ghirlandajo, Verrocchio, and later of Leonardo da Vinci also, as well as Lorenzo di Credi.

Although like Signorelli, Perugino is found at his very best in fresco, many of his easel pictures are fairly representative and good. He was, in reality, the first Italian artist who successfully mas-

tered the new medium of oil, his colours being uniformly warm, transparent and golden, and never turning to that blackness that was the result of Leonardo's search for light and shadow.

In the Room of Perugino we find the great picture, Number 57, the Assumption of the Virgin, from the high altar of the Convent of Vallombrosa. It is painted in oil on wood, and dates from the year 1500, as indicated in the inscription at the bottom:

PETRVS PERVSINVS PINXIT AD MCCCCC

In its sentiment, this picture is one of the noblest in the Academy. It is extremely characteristic of Perugino, being a fine example of the artist at his best in easel work, if due allowance be made for much smearing with paint and varnish that has resulted from modern attempts at restoration, made when the picture was brought to the Academy in 1810. It was about the time during which Perugino was at work upon this picture that the young Raphael became his admiring pupil.

In accord with the regular conventional idea of the subject, the picture is divided into two parts, — the heaven above and the earth beneath. The latter is a soft and beautiful, though plain landscape, a country of the nature of that in which Perugia is set. In the foreground stand the saintly witnesses

to the celestial mystery above, four important personages, the popular "Guardian Saints of Vallombrosa."

The figure at the left, wearing the biretta, is that of a famous abbot of Vallombrosa, the Cardinal Saint Bernard degli Uberti, not to be confounded with Saint Bernard of Clairvaux. Next, toward the center, stands the characteristic figure of the founder Saint Giovanni Gualberto. As is usual in art, he is beardless, and carries a cross and a crutch. Next, toward the right, is the patriarch Saint Benedict, dignified and venerable, carrying the asperges or rod for sprinkling holy water, the emblem of the sanctity and purity that enabled him to overcome the temptations of Satan. At the extreme right is the celestial patron and protector, the archangel Saint Michael. The face of this latter figure is one that often appears in Perugino's pictures. It is that of Chiara Fancelli, his wife, whom he married in 1493. So enamoured of her beauty was he, and so delighted with the problem of devising effective head-dresses for her, that the model husband frequently spent hours at a time in arranging this important portion of her toilet with his own hands.

All four of these lower figures are splendid creations, and are full of character and beauty. As a rule, Perugino always avoided crowding his figures. Each has sufficient room to appear distinctly indi-



PERUGINO. — THE ASSUMPTION OF THE VIRGIN

vidual. The figure of the Archangel is one that the artist often painted, with unvarying pose, and but little variation in detail of costume. It will be recognized to be the same as that which appears in the Pavia triptych in the National Gallery in London.

The upper portion of this picture also contains figures that Perugino lazily repeated from some of his earlier works, notably the angels and seraphs. The figures of the Virgin and the Almighty, however, are among the finest that the artist ever produced, the latter, particularly, presenting a distinctly fine prototype of Raphael's best work.

This picture presents the purely ideal and devotional phase of its popular subject. Within the almond-shaped aureole or mandorla, surrounded by cherub-heads, sits the queenly form of the Virgin, body and soul re-united after her death, at the command of Christ. She is taking her glorified place in heaven, supported by adoring angels, bathed in celestial light and enraptured with celestial harmony. Upward she turns her devout gaze into the higher realms of heaven where stands the majestic Father, mighty and benignant.

This great picture was painted at the commission of the Abbot of Vallombrosa, Don Baldassare, and the General of the Vallombrosan Order, Don Biagio Milanese. The wonderfully fine profile portraits

of these worthies, also by Perugino, hang near by. The Abbot is Number 241 and the General Number 242. These two heads probably formed part of the predella of the great altar-piece, being placed below and on either side, in a position gazing up at the Virgin. So delicately modelled and finished are these faces that by some critics they have been attributed to Raphael. Perugino, however, was fully capable of producing such work, as is shown by his success in other portraits found elsewhere.

Two good but very severe and somewhat unpleasing pictures by Perugino are found in Numbers 53 and 56. The former represents Christ in Gethsemane and the latter the Deposition. Both are conventional and cold, lacking in human feeling, but not without a certain notable dignity. They were painted for the Convent of San Giusto alle Mura, outside the Porta a Pinti, being removed therefrom when the convent was suppressed in 1668.

The main figures in the picture of Christ in Gethsemane are grouped in the simplest form of pyramidal composition. They are easy and graceful in pose and, taken individually, are excellent. Bald conventionality in the grouping of all the figures, however, has largely spoiled the sentiment of the picture. We cannot help the feeling that the angel with the chalice is running rather than flying.

In this particular, this figure is comparable with those already noticed at either side of the Almighty in the Assumption. The inadequate and crudely symbolic mount upon which the Saviour kneels is almost ridiculous. We know that the scene should be shrouded in the darkness of night rather than presented in broad day. In the face of the evident ability of the artist, these primitive conceptions seem unpardonable. Doubtless, however, Perugino had his orders in the making of these pictures, and utilized these simple devices for the purpose of producing a pseudo-archaistic effect. The small figures of Judas with the money-bag, and the Jewish priests and Roman soldiers, are worthy of close inspection. Notably characteristic are the thin-foliaged trees that were so frequently employed by Perugino to aid in the suggestion of atmosphere. Very dainty is the landscape background.

In the Deposition, Number 56, the same general characteristics are noticed. The composition is stately and dignified. Stiffly the body of Christ rests upon the knees of the Virgin, further supported by John the Evangelist and the Magdalen. The other figures are Joseph of Arimathea and Nicodemus. In the drawing of the pillars and arches of the portico in the background, the artist has well displayed his excellent knowledge of perspective.

Vasari comments upon the cracking of the paint in the shadows of these two pictures, saying that Perugino painted them in oil, a medium in the handling of which he had but little experience. As a consequence, he added the second coat of paint before the first one was thoroughly dry, with the naturally disastrous result.

It is worthy of note, at this point, that the great secret of the brilliancy and permanency of the colour work of the old masters is found in two important requirements of their craft. Their materials were pure and carefully prepared, and their work was repeatedly exposed to bright sunlight during the painting, each layer of colour being thoroughly dried and freed from oil before the next was added.

In the Room of the Primavera is a simple and lovely Crucifixion by Perugino, Number 78. This picture much resembles the artist's great fresco of the same subject in Santa Maria Maddalena dei Pazzi. It was painted for the Convent of San Girolamo delle Poverine.

In the Room of Botticelli hangs an interesting picture by Filippino Lippi and Perugino. It is a Descent from the Cross, Number 98. This picture was begun in 1504 by Filippino. After only a brief period of work upon the panel, the artist was attacked by a fatal malady of the throat, and died in a few days. While the entire composition is Filip-

pino's, he painted only the fainting Virgin and the man on the ladder at the right of the picture. The work was commissioned by the Servite Monks of Florence for the high altar of the Church of the Annunziata. Upon the death of Filippino, the Monks turned to Perugino for the completion of the picture. He finished the work with remarkable success. It is rich in colour and full of movement. Especially fine is the venerable figure of Joseph of Arimathea at the top of the ladder at the left.

Out of the higher Renaissance a very few pictures have found their way into the Academy. Particularly notable are those by the great Florentine Andrea del Sarto, pupil of Piero di Cosimo, and student of the work of Masaccio, Fra Bartolommeo and Michelangelo. Andrea was born in 1486 and died in 1531. His work is seen to better advantage in the Uffizi, in which connection we will comment more fully upon the man and his training. The pictures from his brush that hang in the Academy were brought, for the most part, from Vallombrosa. They are placed in and near the room of the Primavera.

Number 76, by Andrea, is a picture made by joining two wings of an altar-piece, each containing two saints. The figures are easily identified as Saint John the Baptist, the Cardinal Saint Bernardo degli Uberti, the Archangel Michael, and Saint Gio-

vanni Gualberto. The altar-piece was painted in 1528, only three years before the death of the artist, for the chapel called "Il Paradisino" at Vallombrosa. The Archangel is a striking portrait of the artist's faithless wife, Lucrezia del Fede. In connection with the study of Andrea's work, one must needs know something of the character of this ill-matched pair, and the generous love and unfailing regard that the husband held for the unworthy wife to the last. Browning's poem, "Andrea del Sarto," presents a vivid picture of the two.

In the original altar-piece, an image of the Virgin stood between the two wings. It was not so high as the wings and was so placed as to leave a space below which was filled with the little picture of two angel-children, "putti," Number 61, hanging in the adjacent room. These youngsters are most charming and irresistible. Under the picture of the four Saints, is the predella of the altar-piece, Number 77, minus one of the original panels. The four little pictures that remain represent the Archangel wrestling with Satan, the Death of Giovanni Gualberto, the Death of John the Baptist, and the Death of Bernardo degli Uberti. All are worthy of close study and inspection.

These few pictures from the brush of the "faultless painter" will serve to suggest the glory of the great works of the High Renaissance that are pre-



ANDREA DEL SARTO. — FOUR SAINTS

served in the Gallery of the Uffizi. They are materially different from most of the other pictures in the Academy, being finer in many important respects. The High Renaissance is a period of perfect draftsmanship, rich and luminous colour, wonderful genius and great creative ability. The name of Andrea del Sarto was one of the greatest that the period knew.

We close the study of the important pictures in this interesting gallery of the Accademia with the feeling that they have given us an excellent preparation for our deeper appreciation of the great pictures in the greater gallery of the Uffizi.

# CHAPTER IX

## THE MUSEUM OF SAN MARCO: THE FRESCOES OF FRA ANGELICO

In the year 1170 there was born into a noble and illustrious family, in the kingdom of Castile, a child who was destined to become one of the greatest religious leaders of the Christian world. According to the old legend, before this remarkable child was born, his mother dreamed that she had given birth to a dog whose coat was black and white and who carried in his mouth a flaming torch. The child proved to be an energetic and well-favoured boy. Upon the occasion of his baptism, as he was being held at the font by his godmother, a miraculous sign of divine approval was given him, in the apparition of a brilliant and wonderful star that descended from heaven and placed itself upon his brow. The child was named Domingo, and later became known throughout Christendom, as Dominique in France, Domenico in Italy, and Dominick in England.

The boy early displayed a strong religious character and bent, and was sent to Valencia, there to

study theology at the university. When he was about twenty years of age he became a canon of the Order of Saint Augustine, and at the age of about thirty he was sent upon a state mission to France. Being obliged to pass through the province known as Languedoc, at that time the center of the strength of the dissenting Albigenses, Dominick was roused to preach against the movement that threatened the unity of the Church. These somewhat unsuccessful efforts to reclaim the heretics were followed by a crusade of extermination against them which developed into one of the bloodiest wars in history.

Shortly thereafter, Dominick gathered to himself a number of churchmen who adopted the life of penitents and travelled about from place to place in the Vaudois, preaching and exhorting the people to hold fast to the Church. Out of this association sprang the great Dominican order, confirmed by Pope Honorius some years later, in 1216, when Dominick and Francis of Assisi met in Rome. For several years after the confirmation of his Order, Dominick zealously occupied himself in founding convents in all the principal centers of European civilization, and soon the Order of the Preaching Friars was well-established and engaged in wide-spread activity.

The habit of the Dominicans consists of a gown

of white wool, fastened around the waist with a white girdle. Over this gown hangs a long piece of cloth known as the scapular. It is like a long apron, depending from the neck almost to the feet, both before and behind. The over-garment is a black cloak with a hood attached. Saint Dominick always wears the habit, when represented in art. Frequently he bears in one hand a book and in the other a lily. A small red star is usually seen on his forehead or just above his head. He is sometimes accompanied by the dog with the flaming torch in his mouth.

In person, Saint Dominick is described, by one of his immediate disciples, as of moderate stature and build, with fair complexion, regular features, and close-shaven beard. He always bore a placid expression and had keen and penetrating blue eyes. His hands were long and beautifully formed. The remarkable success of his Order in its early years was due in large measure to Dominick's engaging personality and almost supernatural personal magnetism. When Dominick and Francis of Assisi met in Rome, the strength of the personal character of each was notable. Had either been less individual, a great union between their Orders might have been accomplished then and there. As it was, each recognized instinctively the impossibility of union. They embraced and parted, each to carry

on his own labours, and to lead his followers in his own way. Dominick died in Bologna in the year 1221.

The church and monastery of San Marco in Florence dates originally from the thirteenth century. At that time it belonged to a community of Vallombrosan monks known as the "Salvestrini." At the beginning of the fifteenth century, this monastery was suppressed by Pope Martin V and its buildings given to the Dominican Order. Here were then established the monks who had formerly occupied the monastery of San Domenico near Fiesole, from which they had been driven a few years before, and with them came Fra Angelico da Fiesole and his brother Fra Benedetto. The Prior of the community, at that time, was the pious Saint Antonino. In 1490 the great preacher Savonarola became Prior of San Marco and in 1500 Fra Bartolommeo joined the Order. During the greater part of the fifteenth century the church and convent of San Marco enjoyed the special favour of the Medici, notably of Cosimo the Elder, who practically reconstructed the entire group of buildings for the Dominicans, and also of Lorenzo the Magnificent.

To-day, the church holds little that is of interest to the lover of art, but the monastery is rich in works and memorials of Fra Angelico, Fra Bartolommeo, Saint Antonino and Savonarola. The im-

press of the Medici is noticeable throughout the buildings. The monastery is now secularized and established as the Museum of San Marco, fronting upon the Piazza di San Marco, only a few steps from the Academy. This intensely interesting museum should be visited after the Academy and before the Uffizi.

Overlooking the fact that the tonsured monks of old have given place to the modern tourist and the student of art, and the cloisters and cells are bare of their furnishings, one easily feels that in San Marco he breathes the quiet air of a world that is different from that which he left behind him as he passed within the entrance. Almost instinctively, one stands at the corner of the first cloister, with its little garden, and its patches of brilliant sunlight shining between the columns of the arcade, waiting for a figure in black and white to step forward with hospitable greeting. At the far end of the arcade that stretches directly forward, upon the wall of the cloister, is a large crucifix with a figure kneeling at the foot of the cross. The figure is robed in black and white. Will it rise? One feels involuntarily drawn toward the scene. There is a little red star over the head of the kneeling figure. It is Saint Dominick, and his arms lovingly embrace the cross, down which the blood of the Saviour trickles in thread-like streams. The picture is one

of the finest frescoes from the brush of Fra Angelico. In its simple, loving, beautiful piety, it commands attention and will well repay a prolonged study. The subject and its treatment is often repeated, with some variations, elsewhere on the walls of the cells above the cloister. It will be noted that Fra Angelico, the panel painter, and Fra Angelico, the fresco painter, seem like men of common temperament but different mood. It was the same hand that held the brush, but in his fresco work Fra Angelico is immeasurably greater as an artist than he is in his panels and easel pictures. Nowhere in the world can his real greatness be seen and studied to such advantage as in San Marco.

Over the door of the Sacristy, directly to the left of the Crucifixion, is a fresco by Fra Angelico, representing the great Dominican Saint Peter Martyr, with palm, and book, and wounded head, and finger on lip imposing silence. This saint is ranked by the Order as next in importance to the great patriarch Saint Dominick. He was born at Verona in the year 1205. At the age of fifteen, he became an earnest disciple of Saint Dominick and took the habit of his Order. He was a man of severe and unrelenting character, intolerantly zealous in his pursuit of heretics, being appointed Inquisitor-General under Pope Honorius III. Peter met his death at the hands of assassins, hired by some Venetian

nobles whom he denounced. He was waylaid upon the road from Como to Milan, and struck down by a blow with an axe upon the head. This saint, in whose case the title of Martyr has become an accepted surname, represents in art the Sanctity of the Dominican Order. He met his martyrdom in 1252, being canonized by Pope Innocent IV in the following year.

Around the cloister, in various places, are interesting frescoes by Bernardo Poccetti (1543-1612) and assistants, depicting scenes from the life of Saint Antonino. As decorations they are of minor value, but owe their chief claim to the attention of the student to the fact that they show many of the buildings in Florence as they stood during the early years of the seventeenth century.

Over the door of the Capitolo, or Chapter House, is another single figure by Fra Angelico, in a bad state of preservation. It is Saint Dominick with a book and a scourge, symbolic of the Discipline of the Order.

Over the door of the Large Refectory is a Pieta, also by Fra Angelico, of merely passing excellence.

Over the door of the Foresteria, or lodging for strangers, is a very beautiful group by Fra Angelico, representing Christ as a Pilgrim being received by two Dominican Brothers, a picture symbolic of the Hospitality of the Order.

Over a door near the entrance to the cloister is another single figure by Fra Angelico, badly repainted. It represents Saint Thomas Aquinas, the great Dominican doctor of theology. He was born in Calabria, of a noble family, in the year 1224, and died in 1274. He represents in art the Learning of the Dominican Order, and is frequently shown with one or more books, a pen or inkhorn, a radiant sun on his breast, and with the sacramental cup. He was the composer of the Sacramental Office that is still in use.

In the Foresteria are placed a number of pictures of the fourteenth and fifteenth centuries, only one of which is worthy of our present notice. Number 21 is an Annunciation of doubtful attribution, probably by a pupil of Fra Filippo Lippi. The figure of the virgin is beautiful and full of dignity.

In the Large Refectory of the monastery, entered from the eastern corner of the cloister, is an important fresco by Giovantonio Sogliani (died 1530), and Fra Bartolommeo. It is a Cenacolo, or Supper, called "La Provvidenza," painted in 1536. The subject of the picture is an incident taken from the life of Saint Dominick. At one time, so the legend runs, the saint was in the Refectory of his monastery with the brethren of his Order, and they had no bread. The saint prayed to God for the necessary food and forthwith there appeared two angels

who brought loaves in plenty. In this painting, Sogliani has introduced many portraits of monks who were in San Marco at the time when the work was done. The painting was commissioned by a certain serving friar of the community whose portrait, according to Vasari, is introduced in the standing figure at the right of the composition. The figure in the center is intended for Saint Dominick, himself. The arrangement of the group is one that is traditional in representations of the Lord's Last Supper. The Crucifixion and the figures of Saint Antonino, the Virgin, Saint John, and Saint Catherine of Siena, that appear in the upper part of this composition, are all by Fra Bartolommeo. They are excellently drawn and well arranged, worthy of comparison with anything ever done by him. Despite the exact symmetry of the composition, it is easy and graceful. There is sufficient variety in the attitudes of its various figures to avoid what might easily have been an effect of dull monotony. In the distant landscape behind the Crucifixion is a charming view of the monastery.

In the Chapter House is a large fresco of the Crucifixion with various saints, painted by Fra Angelico. This is one of his greatest works and is by some critics considered his masterpiece. It was commissioned by Cosimo de Medici, the Elder,

about the year 1441. Originally, the sky was painted in with the use of much genuine ultramarine, but in later periods, when this colour was rare and expensive, it was removed, and in its place now appears a sky of an unpleasant and dull red tint.

Even the most casual study of this important picture will reveal the deep purpose of its painter. It is much more than a mere Crucifixion. It is a devotional picture of large meaning, an expression of the love and adoration given to the Crucified Saviour by the monastic Orders in general, and particularly by the Dominican Order, in its monastery of San Marco in the great city of Florence, as well as by the family of the Medici, especially represented by its greatest members, Cosimo and Lorenzo.

In the upper part of the composition appear the three crosses bearing the figures of Christ in the center and the malefactors left and right. Around the head of the one on the left is a halo of golden rays, indicating that he is the repentant sinner, the blessed one to whom Christ promised that he should that day be with Him in paradise. On the right is the unrepentant one, writhing in agony, dark and low-browed, snarling his mockery and derision at the Saviour. The three figures are characterized with deep feeling. The skull at the foot of the

Saviour's cross is a traditional reference to the name of the hill of the Crucifixion. It will be remembered that the spot was called Golgotha: — "the place of the skull." Near the foot of the central cross is the conventional group of the three Maries and the apostle John. The Virgin swoons, and the others tenderly and sorrowfully support her. The kneeling one in this group, with the long hair, is Mary Magdalen. The forms and particularly the faces of these figures are delicate and beautiful beyond description. Indeed, there is not a single face in the whole painting that is not a genuine masterpiece of art, carefully painted and full of the finest feeling and expression. In this respect, no other work of Fra Angelico can begin to compare with this.

At the foot of the cross of the repentant sinner, with suggestive contiguity, stands Saint John the Baptist, patron of the city of Florence. Near him kneels Saint Mark the Evangelist, patron of the monastery. Back of him, in his rich deacon's robes and in an attitude of devotion, stands Saint Laurence, patron and name saint of Lorenzo de' Medici. He is recognized by his special attribute, the gridiron, that stands beside him. Laurence lived in Rome during the third century and was archdeacon to the bishop Sixtus II. He was subjected to martyrdom by the pagan prefect of Rome, being



FRA ANGELICO. — THE CRUCIFIXION

broiled alive on a large grid constructed for the purpose.

At the extreme left of the composition are the companion saints, Cosimo and Damian, patrons of the Medici. Saint Cosimo faces the Saviour in an attitude of adoration, while Saint Damian, present only because of his inseparable relation to Saint Cosimo, turns his back upon the scene and buries his face in his hands in grief.

The large group on the right comprises the founders and patriarchs of the great monastic orders represented by communities in and near Florence. It is largely a complimentary group, but contains a number of most excellent and beautiful figures, among whom the Dominican Order is well represented. Foremost in the group, nearest the center of the picture, kneels Saint Dominick himself, with the red star over his brow, habited in black and white. His face is one of the best in the group. Behind him, habited as a bishop, stands Saint Albert of Vercelli, founder of the Carmelite Order, to which Fra Filippo Lippi belonged. In giving this prominent place to the great Carmelite, Fra Angelico paid a delicate but unmistakable professional compliment to his brother painter, who was at the height of his fame when this fresco was executed.

Next in order, kneeling, with his cardinal's hat before him, is the ascetic Saint Jerome, patriarch

of monasticism. His is another fine face. Standing behind him, with pastoral staff, book and pen, is the venerable Saint Augustine. Kneeling, next, is Saint Francis of Assisi, with rays of golden light streaming from his stigmata. Behind him, in a black habit, the original colour worn by his Order, stands Saint Benedict, carrying the asperges, while near him are the founders of three great reformed Benedictine Orders: kneeling before him, Saint Bernard of Clairvaux, founder of the Cistercian Order, clasping a book to his breast; Saint Giovanni Gualberto, founder of the Vallombrosan Order, also kneeling, in the foreground, bathed in tears, doubtless a reference to that time when Giovanni Gualberto knelt in tears before the great Crucifix in San Miniato; and back of him, Saint Romualdo, founder of the Camaldolesan Order, standing, in a white habit, and leaning on his crutch. At the extreme right of the group are two important Dominicans, Saint Thomas Aquinas, standing, and Saint Peter Martyr, kneeling.

In the border at the bottom of the picture is a frieze composed of medallion portraits of many notable ecclesiastics who were members of the Dominican Order. Vasari tells us that these portraits, all of which are identified by the inscriptions they bear, are quite authentic. The successive medallions are connected by a symbolic tree device that

originates in the central one in which the portrait of Saint Dominick appears. In the semi-circular border that surrounds the rest of the picture are beautifully ornamented panels separated by figures of the prophets with inscribed scrolls.

It was into this Chapter Room that visitors were shown to await the coming of the one with whom they desired to speak. No more impressive picture could have been designed for such a place. It is worthy of remark that this room was the one selected by George Eliot, in her novel "Romola," as the scene of the first meeting between Romola and Savonarola, when Romola went to San Marco to see her dying brother.

Back of the Chapter House is located the Small Refectory, in which is found an interesting fresco of the Last Supper by Ghirlandajo. It is in an excellent state of preservation and is one of the artist's most successful works. In the composition of this picture, Ghirlandajo skilfully carried out the arched structure of the room into the upper part of his painting, producing a most effective semblance of continued vaulting, in the openings of which appear realistic trees and birds. The Saviour and the Twelve are disposed about the table in a manner thoroughly in accord with early tradition, John actually leaning over on the breast of Jesus, and Judas seated alone on the opposite side of the

table. Judas is the only one of the twelve not invested with a nimbus. In all of its many details, this picture is most carefully executed. The drawing is good, the colouring harmonious, the textures convincing; and while the action is somewhat stiff and restrained, it makes up in dignity what it lacks in dramatic force. The work is eminently characteristic of Ghirlandajo's formal decorative pageantry.

Upon the upper floor of the monastery are found the cells of the monks. Most of these tiny apartments are decorated with frescoes by Fra Angelico and his brother, Fra Benedetto. They were begun in 1436, when the brothers had been monks for about thirty years. The latest of these pictures dates from about 1445, at which time Fra Angelico was called to Rome, by Pope Nicholas V, to decorate the walls of the Chapel of St. Stephen in the Vatican.

Directly opposite the head of the stairway, by which one ascends to the cell floor, is one of Fra Angelico's most lovely creations, a fresco of the Annunciation. A charming figure of the Virgin is seated upon a stool under a typical Florentine loggia, her hands crossed on her breast. Inclining slightly forward, she listens with rapt attention to the pronouncement of the rainbow-winged angel who bends before her in an attitude of deference



FRA ANGELICO. — THE ANNUNCIATION

and adoration. To the left is a delightful glimpse of an attractive garden. At the bottom of the picture runs a warning inscription in Latin: "When thou shalt have come before the image of the pure Virgin, take heed lest through thy neglect the Ave remain unsaid." The warning seems not without reason, for so beautiful is this picture and such is its general charm, that one looking upon it might well neglect to think of anything save its simple loveliness.

Here and there, upon the walls of the corridors and in the cells are the frescoes already mentioned. They are of various degrees of excellence, all executed in a spirit of deep reverence. We note the most important.

In Cell VI is one of the best, representing the Transfiguration. In an almond-formed blaze of light, upon a rocky prominence, stands the Christ with hands out-stretched in benediction. Below kneel Saint Peter, Saint James and Saint John. At the extreme edges of the picture stand Saint Dominick and Saint Catherine of Siena. Two fine heads of prophets fill the space above these latter figures. The conception of the scene is simple, its composition graceful, and its colouring soft and harmonious.

Another excellent work, of substantially similar character, is the Coronation of the Virgin, with

Saints Dominick, Benedict, Thomas, Francis, Peter Martyr, and Paul, in Cell IX. The figures of the Christ and of the Virgin, here, both in white, are splendid in their beauty and dignity.

Cells XII, XIII, and XIV, are those that were occupied by Savonarola. In Cell XII is a crude but interesting painting of an execution (that of Savonarola?) in the Piazza Signoria. In Cell XIII is a wonderfully striking portrait of the great Dominican reformer, by Fra Bartolommeo.

On the wall between Cells XXV and XXVI is a fine Madonna Enthroned with Saints, by Fra Angelico. In this composition the Virgin sits upon a throne of marble with the Child (still a diminutive adult) on her knee. The saints are Mark, Dominick, Cosimo, Damian, Paul, Thomas Aquinas, Laurence, and Peter Martyr.

In Cell XXXIII is a small altar-piece, painted in oil on wood, of miniature execution and wonderful beauty. It is usually called the "Madonna of the Star," because of the star upon the head of the Virgin, who is the central figure. It is by Fra Angelico, and was formerly placed in the Sacristy of the Church of Santa Maria Novella. The figure of the Virgin, and those of the various saints and angels disposed around her, are splendid examples of the fine miniature work of which Fra Angelico was so thoroughly capable. Another similar paint-

ing, in the same Cell, the inner apartment, is the Coronation of the Virgin. In general delicacy this is hardly up to the standard of execution of Fra Angelico's own work and is probably the work of Fra Benedetto. It was also originally in the Sacristy of Santa Maria Novella.

A third small altar-piece or tabernacle, of similar nature, from the same Sacristy is in Cell XXXIV. It is from Fra Angelico's own brush and is more beautifully finished than either of the others, depicting the Annunciation and the Adoration of the Magi, in tempera on wood. Each scene is rendered in a manner comparable with the finest kind of vellum illumination, many excellent examples of which latter art are to be seen in the display cases in the great library of the monastery.

Cell XXXVIII was set aside for the use of Cosimo de' Medici the Elder and was frequently occupied by him. In the inner apartment is an admirable portrait of the great leader by Pontormo.

Taken all in all, it may truly be said that a proper idea of the art of Fra Angelico can be gained in no place so well as in his own old monastery of San Marco. Here, in the cloisters and corridors and apartments occupied by his brother monks, his peculiar piety and genius found its free and unfettered opportunity for expression. In his own sphere of art, Fra Angelico has no peer.

## CHAPTER X

### THE HISTORY OF THE UFFIZI GALLERY

FROM the south-eastern corner of the Piazza della Signoria, opening between the Loggia dei Lanzi and the Palazzo Vecchio, a long, narrow court extends to the Arno. In early times, this court was a street, closely lined with huddled structures of varied description, among them being the old Church of San Piero Scheraggio.

When, in 1537, the dissolute Duke Alessandro dei Medici was assassinated, Cosimo I succeeded to the throne of Florence, and a new and liberal era dawned on the government of the city. While this ruler was by no means free from the dissipation and immorality of his time, his many excellent qualities won for him the title of The Great. He was elevated to the dignified rank of Grand Duke, in 1569, by Pope Pius V.

Cosimo I ruled Florence for thirty-seven years. During the latter half of his reign, desiring a new palace in which might be housed all the government offices, Cosimo commissioned Vasari to construct such an edifice closely adjoining the Palazzo

Vecchio. The work was begun in 1560. The structures that lined the narrow street that has been mentioned were partially demolished and remodelled. Over them Vasari raised the Palazzo degli Uffizi, originally housing the city tribunal, archives, treasury, library, and mint.

Vasari died in 1574, before the work was finished, but his original designs were completely carried out by Alfonso Parigi in 1580. The building, a fine example of dignified Renaissance architecture, encloses both sides and one end of the long court, with the open end toward the Palazzo Vecchio. The ground floor possesses a well designed arcade, extending the full length of the building, around the court, frequently spoken of as the Loggie degli Uffizi. The lower part of the edifice now contains the Post Office, the Central Depository of the Archives of Tuscany, and the famous Biblioteca Nazionale, including the Palatine and Magliabecchian Libraries.

The upper floor originally consisted of a handsome open loggia or terrace. Under the art-loving Francesco I, successor to Cosimo the Great, the eastern wing of this terrace was closed in by the architect Bernardo Buontalenti, and transformed into a long corridor with adjoining rooms, practically as it now stands. In the accommodation thus provided was placed the collection of pictures be-

longing to the Medici family. These priceless works of art were at this time first brought together by Francesco, many of them having previously been scattered through the numerous palaces and villas owned by his princely ancestors in and near Florence. He cared much more for art than he did for government and statecraft. Under him, also, was begun the covered passage connecting the Palace of the Uffizi with that of the Pitti.

Francesco I died in 1587 and was succeeded by his brother Ferdinando I, whose interest in the growing collection was thoroughly equal to that of Francesco. During his reign of twenty-two years, Ferdinando enriched the collection greatly, adding to it a large number of fine works of art that he had assembled in his villa at Rome.

Ferdinando I was in his turn succeeded, in 1609, by his son Cosimo II, under whom, in 1610, the room known as the Tribuna was constructed by Buontalenti, and the corridor passage to the Pitti Palace was completed. In 1621 the succession passed to Ferdinando II, son of Cosimo II, then only a boy of eleven. During his long reign of forty-nine years, Ferdinando II extended the available accommodation for the still growing collection by closing in the southern and western wings of the terrace. Upon his marriage with Vittoria della Rovere, heiress of the Dukes of Urbino, many more

valuable paintings were brought into the collection, among them the "Reclining Venus" by Titian. Ferdinando II also added the collection of precious stones and cameos. With the assistance of his brother, the Cardinal Leopoldo de' Medici, one of the most notable patrons of art in the family, Ferdinando II was enabled to bring the standard of the collection up to a high degree of excellence and fame. The establishment of the nucleus of the collection of drawings and that of the unique collection of the Portraits of Painters, is due to the interest of the Cardinal.

Ferdinando II was followed, in 1670, by his son Cosimo III. To him is due the transference to the Uffizi of many antique works of sculpture that, up to that time, had been kept in the Boboli Gardens. From the Villa Medici in Rome he also brought the figures of the Venus de' Medici, the Knife-Grinder, and the group of the Wrestlers that had been kept there in the possession of the family since the days of his great-grandfather, Ferdinando I.

Under the son of Cosimo III, Giovanni Gastone, but little was done to enrich the collection. He died in 1737 without issue, and the line of the Medici Grand Dukes came to an end. The heir was Giovanni's sister, Anna Maria Luisa, wife of the Elector Palatine John William. When the Electress thus came into posession of the art treasures of the

Medici, she bequeathed the entire collection to the State, stipulating that the works therein contained should never be taken away from Florence. Upon the death of her husband, the Electress returned to Florence, bringing with her many excellent examples of the work of the famous Flemish and German artists, with which she still further enriched the collection. Under her successors of the House of Lorraine the bequest was respected. Francesco II added to the collection numerous antique bronze and silver medals of his own acquisition.

Pietro Leopoldo I, toward the end of the eighteenth century, interested himself particularly in extending the collection of Portraits of the Painters, and further added to the magnificence of the gallery by directing that all the works of art belonging to the Medici still out of the Gallery should be brought together and added thereto. Accordingly, all the Medici villas and palaces in Rome and Florence were stripped of their remaining transportable works of art for the enrichment of the great collection. To receive these works, Pietro Leopoldo restored the western corridor, which had been damaged by fire in 1772, and constructed several new rooms. Upon the installation of the new acquisitions, Pietro Leopoldo provided that the collection should be thrown open daily to the public. Thus the Uffizi Gallery became the earliest of existing

public collections of works of art. It will be remembered that it was to this same Pietro Leopoldo that the establishment of the Academy was subsequently due. Pietro Leopoldo I was one of the best sovereigns that ever ruled Florence and it was a great loss to the Grand Duchy when he was called to the throne of Austria in 1790.

But little improvement was made in the Uffizi collection under the following ruler, the second son of Pietro Leopoldo, Ferdinando III. It was during his time that the French invaded Italy. His son Leopoldo II, however, constructed the special hall in which are preserved the antique figures of the Niobe Group from the Villa Medici at Rome. Under him, also, the Egyptian antiques were added and the large collection of engravings was put in order.

The year 1857 marked the end of the reign of the Grand Dukes and the beginning of the new regime of the Italian Government. The Renaissance sculptures were transferred from the Uffizi to the new National Museum in the Bargello and systematic improvement of the arrangement of the Uffizi collection was begun. During the next decade the corridor passage to the Pitti Palace was opened and some of the drawings and tapestries and portraits of the Medici were placed therein. Later, the drawings were arranged in a special room

in the Uffizi Gallery proper, where they now are, and the tapestries were transferred to the Archaeological Museum. At present, only the portraits of minor importance, with a few other insignificant works, are kept in the passage.

At various times, from the eighteenth century on, the Uffizi collection has been greatly enriched by the addition of the spoils from suppressed churches and convents, some of the best paintings in the gallery having been acquired in this way.

But the history of the collection has not always been that of unvaried growth and added wealth. When the French came into possession of the Grand Duchy, early in the nineteenth century, the inestimable value of the Uffizi collection excited the envy of the invaders. They made quite a portentous list of pictures that they planned to transport to Paris. For the time being, the calamity was avoided by the strenuous opposition of Tommaso Puccini, then Director of the Gallery, and Napoleon's plan of carrying the Venus de' Medici to Paris to marry her, as he expressed it, to the Apollo del Belvedere, was frustrated. A few years later, however, when subsequent victories had made Napoleon stronger, the Venus and many of the finest pictures in the collection were carried off to the Louvre. After the fall of Napoleon, Ferdinando III returned to power and sent a commission to

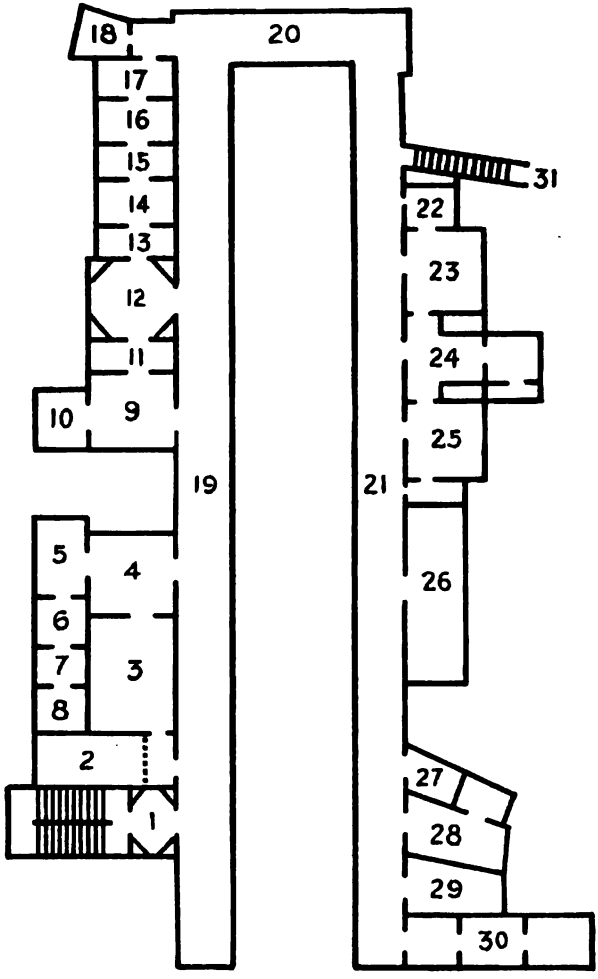
Paris to request the restitution of the stolen treasures. The commissioners were the senator Alessandri and the painter Benvenuti, together with the sculptor Canova who especially represented the Pope and the Austrian throne. Their labours were only partially successful, resulting in the return of the Venus and a number of pictures. To the great disappointment and distress of Florence, many of the best pictures were retained by the French and are still in the Louvre, including works by Botticelli, Angelico, Filippo Lippi, Ghirlandajo, Gentile da Fabriano and others. Despite its losses, however, the Uffizi collection is still one of the most important in Europe.

In 1903, the eminent authority Signor Corrado Ricci was made Director of the Gallery. Under his able and energetic direction, the collection has grown still larger and more complete. Within recent years, the entire collection of the Gallery of Santa Maria Nuova has been incorporated with that of the Uffizi, and the whole rearranged.

It is difficult, at present, to make definitive reference to any particular work as located in a particular room, for the pictures are being changed about constantly. For the most part, however, the important ones seem now to have found fairly permanent locations, so that in our comment on the

various works we shall deal with them room by room.

Throughout the following chapters the dates of the birth and death of a painter are generally omitted in the text. A reference to the special index of the artists mentioned in the volume will serve to give desired information as to their dates and schools.




PLAN OF THE UFFIZI GALLERY, FLORENCE

1 — Entrance to the Gallery
2 — Vestibule to the Venetian Room
3 — Room of the Venetian School
4 — Fourth Room of the Tuscan School
5 — Room of Lorenzo Monaco
6 — Room of Botticelli
7 — Room of Leonardo
8 — Room of Michelangelo
9 — Second Room of the Tuscan School
10 — Room of the Maps of Tuscany
11 — First Room of the Tuscan School
12 — Tribuna
13 — Room of Various Italian Masters
14 — Room of the Dutch School
15 — Second Room of the Flemish and German Schools
16 — First Room of the Flemish and German Schools
17 — Room of the French School
18 — Cabinet of Gems
19 — East Corridor
20 — South Corridor
21 — West Corridor
22 — Room of Van der Goes
23 — Room of Rubens
24 — Room of Inscriptions
25 — Room of Baroccio
26 — Hall of Niobe
27 — Room of Giovanni da San Giovanni
28 — Room of Miniatures and Pastels
29 — Room of Designs
30 — Room of the Drawings
31 — Passage to the Pitti Gallery

## CHAPTER XI

### THE UFFIZI GALLERY: THE EAST CORRIDOR

PASSING by the works of sculpture that flank the vestibule and the wide stairway leading to the upper floor of the Palazzo degli Uffizi, one finally enters the Gallery proper, and finds one's self in the long, eastern corridor, the first portion of the old loggia to be closed in by Buontalenti under Francesco I.

All three of the corridors of the Gallery contain many excellent works of antique sculpture, the consideration of which it will be wise to defer. The east, or first corridor, contains also numerous early paintings, to which some careful attention should be given before entering the various rooms devoted to the later works. The earliest of these paintings, mostly altar-pieces of moderate size, done in tempera on wood, are found at the extreme northern end of the corridor. Here and there, through the collection, are old pictures bearing numbers duplicating those of other pictures. This temporary annoyance is due to the fact that the pictures in the collection from Santa Maria Nuova, for which

there was a separate catalogue, were simply dispersed through the corridors and rooms, pending complete incorporation with the Uffizi collection. In our present comment on the pictures we shall distinguish by note those that came from Santa Maria Nuova.

The earliest picture in the collection, Number 1, probably antedates any in the Academy. It is an old and lifeless Madonna of unmistakable Greco-Byzantine workmanship, not later than the tenth century. The absolute, slavish crystallization of the form of the enthroned Virgin and those of the attendant angels is distinctly evident. A close inspection of the work will show that its technique is of a superior order. There is ample evidence of the mastery of the craftsman over his materials. Nothing is irregular or uncertain. The drawing is confident and the paint is well laid on. It is clear that the painter's hand was working in a way that can be called a distinct manner, a habit resulting from long drill and practice. Every stroke of the brush fell just where it was intended to go, and there it remained. But the result is the lifeless repetition of forms that had stiffened into rigidity long before this artist ever saw the light of day.

As we have already seen, in examples in the Academy, the native Italian work of the eleventh and twelfth centuries, quite barbaric in type, still



THE EAST CORRIDOR, LOOKING SOUTH

followed the Byzantine lead, but with much inferior technique. A good example of this type of work is seen in Number 2, an Italian Madonna of the twelfth century. The germ of the great thirteenth century work of Cimabue may be detected in this picture. Number 3 is another Italian work of the twelfth century, a thoroughly characteristic Crucifixion, although somewhat larger than the average. This colossal panel presents instances of several traditional features of such early compositions. As has been previously noted, the representations of this subject executed earlier than the thirteenth century invariably showed the Christ with eyes wide open, it having been the prevalent belief that He was still alive when His body was pierced with the spear. Pope Clement V, in the thirteenth century, declared this belief to be heretical, and subsequent pictures always showed the eyes closed. Similarly, this picture, in common with earlier ones, shows the feet of the Christ separated, each being pierced with a separate nail. After the thirteenth century, the feet were always superimposed and together pierced with a single nail. These changes were officially directed by the Church upon the strength of the testimony of Saint Francis, to whom the heavenly vision of the Crucified appeared in the thirteenth century. Another quaint old custom is observed in this picture, where the figures of

the Virgin and Saint John are shown placed at the extremities of the arms of the cross. This convention seems to have been remarkably persistent, being still observed in pictures of much later date. It was symbolic of the words of Jesus given in the Gospel of Saint John, XIX: 26-27. On either side of the cross are found the usual small square scenes from the Passion of the Saviour, in which one may study the methods and devices of the narrative art upon which we have previously dwelt at some length in connection with the early Magdalen in the Academy. The typical elements of these scenes are rigidly conventional. In the adjacent Crucifixion, Number 4, they appear again. Here the panel has been subjected to some mutilation, the extremities of the cross having been cut off.

Number 6 is a later Crucifixion, of the fourteenth century, with the eyes closed and the feet pierced with a single nail, although the figures of the Virgin and Saint John still retain their customary places on the arms of the cross. Another ancient symbol of frequent occurrence, is here seen above the cross: — the pelican feeding her young by lacerating her breast. That this bird was accustomed to feed her nestlings with blood drawn from her own breast, by plucking thereat with her sharp bill, was an old fable. Hence, the pelican has been considered from the earliest times as a symbol of

charity, and in sacred art as a symbol of personal sacrifice. Quaint reference is made to this in the Early-English religious poem of the Holy Rood:

> "The pelicane his blood did blede
> Ther-with his briddus for to feed;
> Thit betokenet on the rode
> Oure lord us fede with his blode."

It will be remembered, in this connection, that the Rode or Rood, so-called, was a cross or crucifix, and that this term was particularly applied to the large painted or carved crucifixes placed at the entrance to the chancel or choir in a mediaeval church. The large size of Number 3 and Number 6 would indicate that both were intended for such important use. An interesting feature of Number 6 is the modest portrait of its donor kneeling at the foot of the cross. This is one of the earliest extant examples of the introduction of such a figure into a sacred painting, although the practice is occasionally noted in old mosaics. This crucifix is attributed, somewhat doubtfully, to Puccio Capanna, a pupil of Giotto, who flourished about the middle of the fourteenth century. The adjacent Madonna Enthroned with Saints Peter and Paul, Number 7, is another characteristic work of the same period, with an interesting predella in which the martyrdom of Saint Catherine is represented with good narrative

ability. Number 12 is a similar large Crucifixion of the School of Giotto.

Number 8, a good altar-piece from the old Convento degli Angeli, represents the Agony of Christ in the Garden of Gethsemane. Because of its general excellence, it was formerly attributed directly to Giotto, but is now assigned to Don Lorenzo Monaco. It is probably a work of the late fourteenth or early fifteenth century. In this picture are noticed the traditional elements that figured so strikingly in Perugino's presentation of the same subject in the Academy. Beside the Saviour there is the Angel with the Cup, and the three sleeping Disciples. To the left is a small kneeling figure of considerable individuality, an old man, the very plainness of whose attire speaks eloquently of his humility. He is the donor of the picture. The small scenes in the predella are equally good, depicting the Betrayal and the Parting of the Raiment of Christ.

Three other excellent works from the brush of Lorenzo Monaco are found farther along the corridor, Numbers 39, 40 and 41. Number 39 is an Adoration of the Magi formerly attributed to Fra Angelico. It was painted by order of the Signoria of Florence for the old Church of Santa Lucia de' Magnoli. Despite the splitting of the panel and the extensive restoration of the picture, it is still exceed-

ingly characteristic. The attenuated sinuosity of the figures in the train of the Magi is peculiar to Lorenzo. Every traditional detail is here found just as we observed it in the earlier pictures, varied only by the artist's personal interpretation. The figures of the Madonna and the three Magi are exceptionally good. Between the pinnacles of this altar-piece are the Madonna and the Angel of the Annunciation, notably different in style from the rest of the work. These figures were introduced much later by Cosimo Rosselli.

Number 40 is a Pietà, by Lorenzo Monaco, with a background fairly infested with emblematic figures that constitute a veritable puzzle of sacred symbolism. All are associated with the Passion of the Saviour. The picture dates from 1404.

From the crypt of the Benedictine Monastery of San Bartolommeo at Monte Oliveto, near Florence, comes the fine tabernacle, Number 41, by Lorenzo Monaco. The picture is still in its original frame and is a work of much charm and character, painted in 1410. It is a Madonna with Saints and Angels, among which figures the latter are especially beautiful. The saints at the left are Thaddeus and Benedict, while those at the right are Bartholomew and John the Baptist.

Number 14, of the school of Andrea Orcagna, is a large and dignified figure of Saint John the Evan-

gelist Enthroned. Beside the saint is his accustomed symbol, the eagle. In this connection, it is well to recall that in sacred art the symbols of the evangelists are derived from the description of the celestial vision given in the first chapter of the Book of Ezekiel. The four faces there spoken of are interpreted as prophetic of the writers of the canonical gospels. Hence the man or angel is the attribute of Matthew, the lion of Mark, the ox of Luke, and the eagle of John. One cannot fail to note a certain similitude of character between each evangelist, as we know him through his writings, and his attribute in art. In Number 14 we find Saint John relentlessly trampling the unresisting vices beneath his feet, in true Dominican style. There is no mistaking the identity of these prostrate figures, for they are plainly labelled: — Pride, Avarice, Vanity. Above is a vision of the Christ holding the letters that are the emblems of His eternity: — "I am Alpha and Omega, the Beginning and the End." The enthroning of a prophet or saint in such a picture was not infrequent during the fourteenth century. Number 10 presents Saint Bartholomew in such a manner and Number 20 Saint Cecilia, both by unidentified fourteenth-century artists, the latter formerly erroneously attributed to Cimabue.

Saint Cecilia, as here represented, is a stately

figure, painted for the high altar of the old church dedicated to her. Around her, in the quaint style of the preceding century, are eight panels presenting incidents in her life. She was one of the four great Virgin Martyrs of the Latin Church, and her legend is one of the most beautiful of those that figure in sacred art. It is recounted with close fidelity by Chaucer in his "Seconde Nonnes Tale." The main incidents are worthy of mention here.

Cecilia was a talented Roman maiden, of noble family, who lived during the third century. Brought up as a Christian by her parents, who secretly professed the new religion, she early made a solemn vow to devote herself to the things of heaven and to keep herself unspotted from the world. Endowed with remarkable ability as a musician, she lived a tranquil and pious life, endearing herself to all who knew her, until she reached the age of sixteen. At this time her parents married her to a good and noble young Roman named Valerian. In our altar-piece the first small picture on the left represents the wedding feast, made joyous with much music. Valerian was a pagan and while Cecilia, in filial obedience, accepted him as her husband, she wore beneath her bridal robes a rough garment of penance, in token of her secret vow of chastity. At once, upon the conclusion of the wedding festivities, Cecilia elo-

quently reasoned with her husband, as shown in the second picture, persuading him both to respect her vow and to adopt the religion that she professed. Valerian sought further instruction and was ultimately baptized, and with his wife was crowned by an angel with wreaths of celestial roses. This is shown in the third picture. In accordance with a promise made by the angel at this time, Cecilia was granted the joy of converting also the brother of her husband, Tiburtius by name. This is shown in the fourth picture. Without delay, Tiburtius was also baptized, as shown in the fifth picture, at the right of the altar-piece. Then all three devoted themselves to lives of charity and preaching, as shown in the sixth picture.

Soon Cecilia fell under the ill-favour of the cruel pagan prefect of Rome. Valerian and Tiburtius were put to death and buried by Cecilia in the catacomb cemetery of Saint Calixtus. Then the prefect endeavoured to force her to make sacrifice to the pagan gods, as shown in the seventh picture. Failing in this, he was enraged and ordered that she should be taken to her home and scalded to death with boiling water in her own bath. But, miraculously, the water had no effect upon her body, and she was then stabbed in the breast and neck by the executioners and left to bleed to death. The martyrdom is shown in the eighth picture. Her

body was buried by the Christians beside that of her husband. Subsequently the house of Cecilia in Rome was consecrated as a Christian church, now known as Santa Cecilia in Trastevere, where the bathroom may still be seen transformed into a small chapel. This picture of the popular saint is the oldest now in existence, with the single exception of the great mosaic figure in the apse of her church in Rome. She is here represented as the solemn and stately virgin martyr. In her character as the young and beautiful patroness of music, she does not appear in art until the fifteenth century.

Returning to a point a little farther back, we direct attention to Number 5, a primitive Sienese Madonna, attributed to Guido da Siena, of the thirteenth century. Number 15, painted perhaps fifty years later, is of the more advanced Sienese type, although still not far removed from the Byzantine. It was painted by Pietro Lorenzetti for the Church of Saint Francis in Pistoja, and is signed by him with the date 1340. A much more characteristic work of Pietro, however, is Number 16, depicting the Life of the Holy Hermits in the Theban Desert. This is a quaint panel, with many figures and scenes, centring around the venerable Saint Anthony. The whole composition, hardly worthy of the name, bears a striking resemblance to that on the wall of the Campo Santo at Pisa.

It was about the middle of the fourth century when these pious anchorites began to gather in communities in the desert east of the Nile, and there, under the rule of Anthony the Abbot, the first monastic community came into existence. Thence the institution was brought to Italy by Jerome. The simple, and at times childish, occupations of these hermits constitute the material of which Pietro made his picture. Artistic quality is lacking and no knowledge of perspective is evident in this panel, but it is nevertheless worthy of some intimate study at first hand.

Probably the finest old altar-piece in the corridor is the triptych, Number 23, presenting the Annunciation with Saints. It is one of the most beautiful productions of the early Sienese school to be found anywhere, and is the combined work of Simone Martini and Lippo Memmi, dated 1333. The craftsmanship displayed in this triptych is unique. The entire panel was first covered with a smooth ground on which gold-leaf was laid. Upon this brilliant metal surface the painting was done in tempera, which accounts for the wonderful lustre of the colours. Throughout the picture is much stamped and tooled work, in gold, all of remarkable delicacy and beauty. Lippo Memmi evidently did the gold work, while Simone Martini did the painting. The triptych is still mounted in its



SIMONE MARTINI AND LIPPO MEMMI. — THE ANNUNCIATION WITH SAINTS

Gothic frame, as it was originally displayed in the Duomo of Siena, but with some good modern restoration.

The most exquisite figure in the altar-piece is that of the kneeling angel, in the central panel. Distinctly celestial in form and grace, with many-hued wings and soft, white, gold-stamped robe, this angel is a fitting herald to bear from heaven the wonderful message. He is crowned with olive and bears a branch of the same symbolic tree in his hand. His head is encircled with a nimbus delicately tooled in the gold background, and his Salutation, in raised letters of brilliant gold, proceeds from his open mouth. On the hem of his robe and on his loosely flowing ribbons is much more of fine gold ornament and beautifully traced inscription. So daintily has all this fine work been done that it in no way cheapens the loveliness of the figure itself. In the whole realm of Sienese art, no more quaintly charming figure than this angel was ever painted.

The Madonna, for her part, is seated in an exquisite chair of inlaid work that is patterned after the costly cathedra or bishop's throne of the day. With traditional Byzantine expression and gesture, placing her thumb between the pages of the book she has been reading, she half shrinks away from the angelic visitor. In striking and delightful con-

trast with the angel, the Madonna is robed in dark red, over which a blue mantle is thrown. The original brilliancy of these colours has been somewhat marred by re-painting. Between the two figures stands a vase with sprays of the conventional lily, symbolic of purity. Above is the dove of the Holy Spirit, surrounded by a rich mandorla of winged cherub heads. Circular medallions, with figures of prophets and saints, fill the pinnacles of the frame.

In the panel at the left is the good figure of the martyr Saint Ansano of Siena, originally the chief patron of the city. The figure in the panel at the right is identified in the catalogue as Saint Giulietta, but is more probably Saint Reparata, original patroness of Florence, who frequently figures with Saint Ansano in pictures painted when Siena and Florence were at peace.

Another fourteenth-century picture on a gold ground, by an unidentified Florentine painter, possibly Maso di Banco, is a Deposition, Number 27. In some of its figures, this composition is suggestively comparable with the Descent from the Cross by Fra Angelico in the Academy. A rather unique feature of this picture is found in the two female figures of the donors kneeling at the left, a nun and a young girl, presented by their patrons who respectively place their hands upon the heads of their vo-

taries. The saints are Benedict and Remigio. It was for the church of the latter that the picture was painted.

In Number 45, by Lorenzo di Bicci, are shown the Physician-Saints, Patrons of the Medici, Cosimo and Damiano. They are dressed in the usual physician's garb of red, and hold forceps and boxes of ointment. These figures are among the most typical representations of these worthies who figure so prominently in art under the Medici, and are interesting on that account. The visitor to the Uffizi should not overlook them.

In Numbers 66, 67, and 68 are found three small but excellent panels of a clothes-press or chest. They are of the School of Botticelli and depict scenes from the Story of Esther, presented with skill and charm. It was very common, in those days, to decorate furniture in such a way as this, and even the best masters in art did not despise such a commission. It is interesting to note that these panels are a late acquisition of the Gallery, having been purchased in 1781 from a Florentine carpenter in whose family they had been for generations.

Numbers 1249 and 1282, by Francesco Granacci, are similar panels intended for interior decoration. They depict scenes from the Life of Joseph, including many small but well-executed figures. Vasari

gives, with some circumstance, the amusing tale of these panels and others that were executed at the same time, 1523, for the decoration of the nuptial chamber of Pierfrancesco Borgherini and his wife Margherita Acciaiuoli. The work was commissioned by Salvi Borgherini, father of Pierfrancesco. Beside Granacci, the various panels for the furniture in this famous chamber were painted by Bacchiacca, Pontormo and Andrea del Sarto.

The chamber in question was in the Borgherini Palace in Florence, and such was the fame of its decorations that they were ardently coveted by a certain Giovanni Battista della Palla, who was special agent of Francis I, King of France, for the acquirement of art treasures for the French royal collections. It happened that during the siege of Florence, Borgherini had taken himself to Lucca, leaving his wife at home. Della Palla seized upon the opportunity and succeeded in obtaining from the Signoria of Florence a commission to remove all the furniture and decorations from the chamber, being required only to pay the price thereof to the wife of Borgherini. In high spirits, then, Della Palla presented himself at the Borgherini palace and exhibited his commission. But he had not reckoned with his hostess. He was confronted by the enraged spouse of the absent warrior, and there-

upon the would-be intruder received such a tongue-lashing as fairly took his breath away and caused him to beat a hasty and undignified retreat, never again to attempt to carry out his purpose. It is due to the worthy memory of this combative and faithful wife that we should give, as nearly as possible, the exact words that she hurled into the teeth of the king's agent with the rapidity and precision of a machine-gun. Blashfield's translation is superb. The excellent Margherita, with due and appropriate mien and forceful gesture, remarked upon the matter somewhat as follows:

"How then! dost thou, Giovan Battista, thou, vile broker of frippery, miserable huckster of two-pences, dost thou presume to come hither with intent to lay thy fingers on the ornaments which belong to the chambers of gentlemen, despoiling, as thou hast done and as thou art for ever doing, this our City of her fairest and richest ornaments, to embellish strange lands therewith, and to adorn the halls of our enemies? Not that I can marvel at thee, man of base lineage, and traitor to thy country, however grovelling may be thy acts; but for the magistrates of our city, who have descended to abet these abominable proceedings, what shall be said? This bed, which thou, for thy own greediness of gain and sordid self-interest, wouldst now lay hands on, vainly seeking to veil thy evil purposes under

a fair pretence, — this bed was adorned with all the beauty which enriches it by my father-in-law Salvi, in honour of my nuptials, to which he held this magnificent and regal ornament but the fitting decoration. I, then, do prize this gift, both from reverence to his memory and out of the love I bear my husband; wherefore, I mean to defend it with my own blood, and will retain it while I have life. Depart from this house then Giovan Battista, thou and thy myrmidons; depart, and say to those who have permitted themselves to send thee hither with command to remove these labours of art from their place, that I am here; I, who will not suffer that one iota shall be disturbed from where it stands! Tell them, moreover, that if it befit them to listen to the counsels of such as thou art, base creature of nothingness, and if they must needs make presents to the king, Francis of France; tell them, I say, that they may go to their own houses, and despoiling their own chambers of their ornaments, may send them to his Majesty! For thyself, if again thou shouldst be so bold as to come on a similar errand to this house, thou shalt be amply taught what is the respect due to the dwelling of a gentleman from such as thou art, and that to thy serious discomfort, make thyself sure of it!"

It is needless to add that the works of art in

question were not disturbed until long after the death of this noble lady. Some of the panels from the furniture are now in the Pitti Gallery and some in the National Gallery in London.

# CHAPTER XII

## THE UFFIZI GALLERY: THE ROOM OF LORENZO MONACO

IN addition to the excellent collection of Early Florentine works found in the East Corridor are several of the finest and most interesting paintings of this period, hung in the small Room of Lorenzo Monaco, reached by passing from the Corridor through the Fourth Room of the Tuscan School.

The earliest of these few pictures from the brush of Don Lorenzo Monaco himself, master of Fra Angelico, is Number 1309, representing the mystical Coronation of the Virgin. This is one of the largest and most elaborately framed altar-pieces of its time, having been executed in 1413 for the high altar of the artist's own Convento degli Angeli. After having remained in its original position for more than a century and a half, it was removed to make way for a newer work, and was transferred to the Badia of San Pietro a Cerrito, near Certaldo, an annex of the Convento degli Angeli some twenty miles south-west of Florence. Here the picture re-



DON LORENZO MONACO. — THE CORONATION OF THE VIRGIN

mained, in obscurity, until 1830, when it was rediscovered. In 1866 it was brought to Florence, and after much re-painting, was placed in the Uffizi Gallery. Despite the general gaudiness of the restoration, the picture is still one of the noblest works of the fifteenth century. In it can be seen the germ of the later representation of the same subject by the great Carmelite, Fra Filippo Lippi, in the Academy.

The lower portion of the main panel of this large altar-piece presents the usual symbolic rainbow vault of heaven, studded with stars, forming the ground of the composition. Directly in front were originally three angels. The central one, playing an organ, is almost entirely destroyed, quite a large part of the work having been hopelessly obliterated, at some unknown time, in accommodating a tabernacle for the reception of the Host. The two remaining figures of angels, swinging censers, are still graceful and effective, but very badly re-painted. In the centre of the composition, under a Gothic baldacchino, the striking figure of the Christ places the jewelled diadem upon the inclined head of the Virgin. Her posture is devout and modest, and her figure is draped in a loose, soft robe of white, symbolic of her purity. Around and behind the throne is gathered an interesting group of kneeling and standing angels, symbolic of the Monastery "degli

Angeli." Among the numerous important saints on either side we may note several of the most prominent. Under the left arch of the frame, in the front rank, nearest the throne, always the place of greatest honour in such a composition, kneels Saint John the Baptist, patron of Florence. Beside him is Saint Peter, patriarch of the Roman Church, bearing his keys. In the Gospel of Matthew, XVI: 19, Jesus' charge to Peter is recorded: "And I will give unto thee the keys of the kingdom of heaven." Beside him, in a white habit, is Saint Benedict, with a scourge and an open book. It will be remembered that the Camaldolesan Order was a reformed branch of the Order of Saint Benedict. On the opposite side of the picture, to balance Saint Benedict, appears the white-robed figure of Saint Romualdo, founder of the Camaldolesi. Beside him is Saint Andrew, brother and companion of Peter. Next to the throne is Saint John the Evangelist. In the three tabernacles surmounting the pinnacles, or cuspidi, are shown the Saviour surrounded by long-winged angels, the Angel of the Annunciation, and the Virgin. The latter figures, in the side tabernacles recall those in Lorenzo's Annunciation upon which we have previously commented.

In the pilasters of the frame of this altar-piece, and in the predella, are small panels in the usual better state of preservation. The pilaster panels dis-

play beautifully executed miniature figures of Old Testament characters and prophets. In the six predella panels are the customary presentation of the Nativity and the Adoration, together with scenes from the life of Saint Benedict. Much of the frame of this triptych is modern, but its design follows closely that of the original. As a whole and in minute detail, this splendid old altar-piece fully deserves intimate acquaintance. Don Lorenzo's art was always serious and his colour schemes sombre, but the spark of vitality was never absent from his work. One always finds much to admire in the sedate and rhythmic stateliness of his compositions, so well suited to the positions of dignity for which they were designed.

Number 17, Fra Angelico's famous triptych tabernacle of the Arte dei Linaiuoli, or Guild of the Flax-Weavers, was painted about twenty years later than Don Lorenzo's triptych. It is a large work, a winged altar-piece in excellent condition, being one of the artist's best and most significant productions. The central panel presents the Virgin and Child in traditional pose. The figure of the Madonna is a trifle crude in drawing, perhaps, but handled with characteristic delicacy and reverence. The hem of her soft blue mantle is richly embroidered with a running decorative pattern, the motive of which is a laudatory inscription in Latin. Her

face is the least satisfactory part of her, being more than usually insipid, but this effect is due in great measure to the loss of delicate modelling in the features resulting from over-zealous cleaning. On her right shoulder appears the symbolic star, the "Stella Maris" or Star of the Sea, being a poetical interpretation of her name as it is in the Hebrew, — Miriam.

Standing upon the lap of the Madonna is the doll-like figure of the Christ Child, His head invested with the formal cruciform nimbus. In His hand He bears the pearly orb of sovereignty, an attribute so placed in the hands of the Child from very early times in Christian art. The Madonna is seated upon an embroidered cushion similar to those shown in the old mosaics. The background is hung with heavy, figured tapestries that lend an effect of dignity to the picture somewhat unusual in the work of the unpretentious Dominican. In this connection, however, it must be noted that the Guild for which the picture was painted was among the wealthiest in Florence. Over the Virgin's head hovers the Dove of the Holy Spirit.

In the sides and top of the wide, recessed frame of the panel, are found those well-known and oft-copied figures of angels with musical instruments, twelve dainty beings, not surpassed for beauty and exquisite grace by any that were ever painted by



FRA ANGELICO. — DETAIL OF THE TABERNACLE OF THE ARTE DEI LINAIUOLI

the Blessed Angelico. The large wings attached to either side of the frame display on the inside the figures of Saint John the Baptist and Saint Mark, patrons respectively of the city and the Guild; and on the outside, Saint Peter and Saint Mark.

The predella to this altar-piece is attached to it, below, bearing a separate number, 1294. There are three small panels. In the first is Saint Peter preaching at Rome. Among the auditors sits Saint Mark, with a writing tablet, taking down the words of the patriarch. In the third panel is the Martyrdom of Saint Mark at Alexandria. The saint, with his hands tied together, is being dragged at the end of a rope, while his tormentors are suddenly confused and struck down by a miraculous storm accompanied by hail and lightning. In the central panel is the Adoration of the Magi, in which one of the kings has drawn Joseph aside and appears to be entering into certain negotiations with him, for some strange and unfathomable purpose.

Very lovely indeed, and in some respects in striking contrast to Don Lorenzo's Coronation, is Fra Angelico's presentation of the same subject, Number 1290, that stands upon an easel. It is one of the most brilliant little paintings that the Dominican ever finished, being executed on a ground of gold. The radiant effect of the great aureole around the central figures of Christ and the Madonna is

obtained solely by tooling the surface of the gold-covered panel. The picture must indeed have presented a striking appearance when illuminated by the candles upon the altar over which it originally hung in the transept of the Church of Santa Maria Nuova.

In the central ground of this composition are seen the traditional angels with censers and musical instruments. On either side of the Christ and the Madonna are still more deliciously beautiful little angel figures, dancing and making music. Crowds of saints, with fine faces, fill the extreme sides and corners of the panel, among whom may be recognized several with whose attributes we have become familiar. The predella panels belonging to this picture are found in another room of the Gallery, the First Room of the Tuscan School.

Number 1310 is an interesting series of four panels, portions of a polyptych, by the Umbrian, Gentile da Fabriano, in thorough keeping with the general sumptuousness and decorative character of his work. The original central panel, a Madonna, is missing, but the remaining five panels are placed in their proper order. In the position of honour is the children's friend and patron, Santa Claus, or more properly, Saint Nicholas of Bari, in his bishop's robes. These robes are richly embroidered with miniature pictures, presenting scenes from the




FRA ANGELICO. — THE CORONATION OF THE VIRGIN

early life of Christ. Such embroidered robes are not uncommon in sacred art. Beside Saint Nicholas stands the Magdalen with her alabaster box. On the right are two easily recognized popular Florentine patrons, Saint John the Baptist and Saint George, the latter prominently displaying his red cross on his shield. Characteristic pinnacles above these panels contain representations of still other saints of lesser importance, and angels. The altarpiece was painted in 1425 for the Florentine Church of Saint Nicholas.

It is almost needless to say that Saint Nicholas of Bari, or of Myra, is one of the most popular saints in the calendar. He is the general patron of children, of sailors, of travellers and merchants and pawnbrokers, as well as of seaport towns. In art, Saint George and Saint Nicholas frequently occur together, for the one was the patron of the knight and the other of the common people. Saint Nicholas is the special protector of the weak, the captive, the slave, the poor, the oppressed. Upon the occasion of his festival, early in December, he brings delightful presents to the good children, and for the bad he has a good birch rod.

Nicholas was born in Asia Minor during the third century. His parents were Christians, and from the very day of his birth the child exhibited most remarkable indications of unusual piety. While

Nicholas was still young, his parents died, leaving him possessed of great wealth, and when he grew up, unspoiled by his fortune, he became a priest.

At that time there was in the town a nobleman, with three beautiful daughters, who had suddenly lost his wealth and had reached the verge of starvation. In despair, the father was sitting alone one night in his home, wondering whence the next day's food might come, when Nicholas passed by the house. Observing through the window the dejection of the father and the bareness of the apartment, the generous priest threw into the room a purse well filled with gold, and hurried away under cover of the night. Twice again, on subsequent nights, he did the same thing, and with the money the man was able successfully to marry off his daughters and to re-establish himself in comfortable circumstances. On account of this incident, Saint Nicholas is frequently represented with three round purses, or three balls of gold, at his feet, or near at hand. It is this attribute of Saint Nicholas that for many centuries has been displayed before the shops of the pawnbrokers, the good saint being the patron both of the broker and the borrower, as well as the guardian of property.

Saint Nicholas died in the year 326, as bishop of Myra in Asia Minor, but in the eleventh century his remains were brought to Bari in Italy, where they

still lie, in the crypt of the church that bears his name.

With the exception of a very satisfactory Madonna and Angels, Number 1544, by Bartolommeo Caporali, a fifteenth-century Perugian, all of the remaining half dozen pictures in this room are comparatively unimportant.

# CHAPTER XIII

## THE UFFIZI GALLERY: THE ROOM OF BOTTICELLI

WHEN Sandro Botticelli was a young man, having barely established himself as an independent artist, fresh from the studio of Fra Filippo Lippi, there existed in Florence a most remarkable Tribunal known as the Università della Mercatanzia. This corporation was composed of six Florentine citizens and six foreign Doctors of Law and had its official residence in a palace at the eastern end of the Piazza della Signoria. Here the Tribunal sat and discussed matters bearing upon commercial and maritime interests at home and abroad, settling disputes and adjusting bankruptcies. This famous body of men was consulted frequently by parties bringing appeals from all parts of the civilized world. It was the first great international Board of Trade.

In the year 1469, the Mercatanzia desired the loggia of its palace decorated with panels representing, by allegorical figures, the seven great cardinal virtues. The commission was given to Piero Pollaiuolo, then in the twenty-sixth year of his age.

Several of these decorative panels, mostly in rather bad state of preservation, are now in the Uffizi, in the Room of Botticelli, adjoining that of Lorenzo Monaco. Number 70 is Justice, Number 73 is Charity and Number 1306, in really good condition, is Prudence. They all exhibit the characteristic lack of modelling and attenuation of limb that mark the work of Piero, and are not to be regarded as very noteworthy achievements. But they played their part in the drama of art, and provoked keen rivalry and competition among the young artists of Florence at the time, many of whom would fain have shared the commission with Piero, for a work of art in the Palazzo della Mercatanzia was an advertisement of world-wide value. With no one, however, was the commission shared save with Sandro Botticelli, to whom, at the instance of his friend Tommaso Soderini, the figure of Fortitude was given. This panel, Number 1299, was painted in 1470, when Botticelli was twenty-three years of age.

In this work, the young painter was in his real element. He was using the human figure for purposes half symbolic, half decorative, and we cannot but feel the intensity of the poetic fervour that the artist threw into his labour. Here it was that the wonderful decorative genius for which Botticelli was to become so famous, had its first great oppor-

tunity to breathe in a congenial atmosphere. Proudly the striking figure sits upon her throne, holding in her hands a ponderous mace, conscious of the power that is in her. There is expression in every detail of her heavy form, the hands, particularly, being wonderfully painted. There is much about the work that suggests the influence of Fra Filippo.

Another early picture of somewhat similar character, is Number 1179, a small panel representing the great patriarch Saint Augustine seated in a deep architectural study-niche, engaged in transcribing passages from the sacred books of the Bible. All around him, in speaking disorder, lie torn papers and discarded pens, mute evidences of the driving labour of the scribe. So much does the painting resemble that of Fra Filippo, that for a long time Vasari's attribution of the work to that master was accepted without challenge. Now, however, the beautiful little picture is definitely assigned to Botticelli. It is in most excellent condition, a very worthy example of the work of Sandro's first period.

Comparable with these decorative panels is one by some unknown pupil or follower of the school of Botticelli, showing almost equally the influence of the Master and of Fra Filippo Lippi. It is a Madonna and Child, Number 1303, posed under

an arched portico and backed by roses and trees. In her hand the Virgin holds a cut pomegranate, the very ancient symbol of religious hope, from which the Child is picking the seeds.

Smaller still than the Saint Augustine, and even more exquisite, is another little early picture, Number 1156, representing Judith and her slave returning from the camp of Holofernes, with the gruesome evidence of the conquest. The dramatic stories of the apocryphal books of the Bible seemed to make a strong appeal to the imagination of the Renaissance. In the book of Judith is told, with much detail and striking circumstance, one of the most popular of these stories.

Nebuchadnezzar, King of Assyria, sent forth toward Judæa a great host to avenge himself upon the inhabitants of the land, because they had not regarded his command to join with him in one of his numerous wars. The host of the Assyrians, under Holofernes, their captain, marked the line of their march with great slaughter and finally camped before Bethulia, and gave siege to the city, so that the inhabitants thereof were in dire fear of the mighty army and its murderous chieftain. Now there was in the city a young widow, Judith by name, a woman of remarkable beauty and piety, and also of much wealth. And Judith pondered over the strait of the city and sent for the govern-

ors to come to her. They came without delay, for Judith, as has been said, was a remarkable woman. Moreover, she knew her power and was thoroughly capable of exercising it to advantage. So Judith told the governors that she had conceived a plan to go forth to conquer the Assyrian captain, accompanied only by her handmaid. But she would not tell them what she proposed to do. In the end she had her way and they let her go. She dressed herself in her finest apparel and made her way by night to the camp of the Assyrians.

In three days, posing as a fugitive who was ready to betray the land to the invaders, the beautiful woman gained the confidence of Holofernes and his officers and brought them to her feet. Then, while the captain lay in a druken stupor after a prolonged banquet given in her honour, she being left alone with him, Judith took his own scimitar and cut off his head, putting it into her bag and giving it to her handmaid who waited without. So they passed unchallenged from the tent and out of the camp and back to the city, with the token of triumph.

In the morning, the Israelites appeared in battle array outside the city, and the Assyrians sent to rouse their chieftain. When they found him dead, there was a great panic and the whole mighty host was struck with fear and fell easily into the hands of the Israelites, being utterly routed and destroyed.



BOTTICELLI. — JUDITH WITH THE HEAD OF HOLOFERNES

And Judith was acclaimed the deliverer of her people, living in honour to a great age. "And there was none that made the children of Israel any more afraid in the days of Judith, nor a long time after her death."

So ends the chronicle, and the heroine of it seems to have won her way into the hearts of the painters of the Renaissance quite as easily as she won her way into the favour of the Assyrians. In art, she is the symbol of the conquering power of womanhood. As one who brought deliverance and redemption to her people, she also figures in sacred art as the emblem of the Virgin.

The pendant to this picture, Number 1158, also by Botticelli, depicts the Death of Holofernes. Both little panels are executed in the most delicate manner and the figures are full of that peculiar grace and action that later became such a notable characteristic of the artist's work.

Number 1154, a good portrait of a melancholy young man displaying a large medal, is another of Botticelli's earlier works. In this example the influence of Antonio Pollaiuoli, elder brother of Piero, is distinctly evident. The identity of the portrait is in question, and while formerly it was supposed to be a certain Pico della Mirandola, it has since been known merely as a Portrait of a Medallist. Quite recently, Müntz has suggested that it

may be a portrait of Piero di Lorenzo de' Medici, but the identification is subject to considerable question. It is interesting to note that the medal is real, sunk into the wooden panel upon which the portrait is painted, and bears on its face the relief profile of Cosimo the Elder. There is much character and excellent technique displayed in this work.

One of Botticelli's finest pictures, and apparently the only one of its kind from his brush, is found in Number 1286, the Adoration of the Magi. It is also an early work, bearing plain evidence of the influence of Fra Filippo Lippi. In this most interesting picture, painted for the Church of Santa Maria Novella, the traditional representation of the scene has been employed as a vehicle for the introduction of many votive portraits of the members of the great Medici family, excellently painted. Under the guise of the three kings are shown the elder members. Cosimo il Vecchio, as the elder king, kneels before the Child, giving us the most faithful portrait of the great leader that is known to be in existence. Kneeling in the foreground, as the second and third kings, are the two sons of Cosimo, Piero the Gouty and Giovanni. The former is in the centre of the composition in a dark red robe, while the latter is immediately to the right. The artist has been so diplomatic as to have avoided the



BOTTICELLI. — THE ADORATION OF THE MAGI

indication of the precedence between these personages. While the elder man is nearer the centre, he seems to be engaged in some dispute with the younger over this question of precedence. With all his poetic instincts Botticelli was shrewd and knew human nature well. He had also a large sense of humour. We can easily imagine him saying to himself, as he painted the portraits of these brothers, "Let them settle it." Standing immediately behind Giovanni is Piero's son, Giuliano, who was murdered in the Cathedral on the outbreak of the Pazzi conspiracy. This is a splendid portrait. Piero's other son, Lorenzo the Magnificent, stands with haughty mien, at the extreme left of the picture, with his hands upon the hilt of his sword. All of the other faces in the groups of the followers of the Magi, with one possible exception, are likewise family portraits, with striking facial resemblances. The exception noted is the figure at the extreme right foreground. Popular tradition has identified this portrait as that of Botticelli himself, although it is by no means certain that this is the case. The face does not resemble other known portraits of the artist. Vasari states that it was the success and fame of this picture that brought Botticelli to the notice of Pope Sixtus IV and resulted in the artist's commission to decorate the walls of the newly-opened Sistine Chapel in the Vatican, com-

pletely establishing his reputation as a great painter. It was during this period that his own unique style was developed.

After his return to Florence, about 1484, Botticelli's work became much more definitely characteristic and consistent. His Madonna of the Pomegranate, Number 1289, is typical of this period. It is a tondo, or round panel, containing, beside the Madonna and Child, six beautiful angel figures, bearing roses and lilies and books, all in a glow of warm celestial light. Several of them are said to be portraits of children of the Medici, and the melancholy Madonna herself is supposed to be a portrait of La Bella Simonetta, of whom we have spoken in connection with the Primavera in the Academy. The picture takes its name from the cut pomegranate in the hand of the Virgin.

Another similar and in some ways more lovely tondo is Number 1267 bis, commonly known as the Madonna of the Magnificat, sometimes called by its generic title, Coronation of the Virgin. The composition of this picture is much less formal and much more graceful than that of the one just previously noted. Here the Madonna sits at one side, holding the Child in her lap, and engaged in writing in a book held by an angel the words of the Magnificat; "My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour." As she



BOTTICELLI. — THE MADONNA OF THE MAGNIFICAT

leans forward to dip the pen in the ink, the Child, His gaze directed toward heaven, puts out His tiny hand to guide hers in the writing, a symbol of the divine inspiration of Mary's reply to the Salutation of Elizabeth. The words are recorded by Saint Luke in the first chapter of his Gospel. The face of the Virgin in this picture is evidently from the same model as that in the other, but this is much finer and more delicately lovely. Over her head two angels hold a crown of little stars, while from the banded vault of heaven shines a spiritual radiance. As before, the attendant angels are Medici portraits, the clothing of one of them, at the left, being dotted with little units of design composed of interlaced rings, an heraldic device of Lorenzo the Magnificent. The hand of the Child grasps the symbolic pomegranate, with the seeds displayed. The face of the angel at the right is divinely sweet and full of tenderest expression. In the distant background is a dainty landscape.

One would hardly suspect the painter of such a work as this of being a practical joker, but such was certainly the case. It is probably to this picture that Vasari refers when he speaks of a copy made of just such a picture by one of Botticelli's pupils, a young man by the name of Biagio. The copy was a good one and met with the master's approval. Biagio desired to sell it, and Botticelli

found a purchaser. He instructed Biagio to hang it well in a good light in the studio, and to go and bring the purchaser to see it next day. This Biagio did, but in the meantime Botticelli and another pupil adroitly affixed odd caps of painted pasteboard to the heads of all the figures in the picture, privately sending word to the prospective buyer as to what they had done. The purchaser entered heartily into the joke and came to look at the picture, launching at once into an elaborate speech in praise of it, not allowing the horrified Biagio so much as an opportunity to get in a word. At the end, the purchaser took Biagio home with him and paid him the price of the picture. The astonished pupil held his peace and made his way quickly back to the studio. He found the picture just where he had left it, but minus the caps, which the master had safely removed during Biagio's absence. This time he gave expression to his astonishment, hardly knowing whether or not he had been dreaming, and Botticelli and the other pupils had little difficulty in making the puzzled Biagio believe that the whole thing was due to his own lively imagination, and to the intoxication of his success in selling the picture. A painting similar to this, supposed to be the copy in question, now hangs in the Louvre.

Strikingly akin to the Primavera in conception



BOTTICELLI. — THE BIRTH OF VENUS

and execution is Number 39, the Birth of Venus, painted for the same Medici Villa at Castello. The goddess, fabled to have been born of the sea-foam, is here wafted to shore by the breath of the Zephyrs. She stands upon the edge of a floating cockle-shell, and the flowery-robed figure of the Spring, on the shore, holds out an embroidered mantle in which to wrap the nude form of the goddess. This Venus is by no means the embodiment of the splendid physical perfection of classic times. She is a slender, almost anæmic type; a creature of the artificial life of later days. Half in innocence and half in embarrassment, she hastens toward the protecting folds of the mantle held out to her. Her charm is that of witchery and delicate reserve rather than that of conscious power. She will be happier when she has stepped upon the soft turf, is enveloped in her flowing mantle, and has slipped away with the Spring amid the leafy trees. It will be there that one must go to seek her now. It is there that her ardent devotees will most frequently find her. In the thoroughly Botticellian face and form of the goddess, we recognize again the likeness of Simonetta.

At one time, while Botticelli lived at Florence, a cloth-weaver established his shop immediately next door to the painter's home and studio. The noise and jar of the looms were intolerable to San-

dro, as well as dangerous, for the house was none too strongly built, and he protested to the weaver, receiving only the reply that the latter could and would do what he pleased in his own house. Accordingly, Sandro retired to his own premises, and caused a tremendous stone to be raised to the top of his house and nicely balanced on the wall, which was higher than that of his neighbour, so that any unusual vibration would tend to precipitate the great mass, with calamitous results, upon the weaver's roof. The weaver watched the operation with misgiving, and when he saw what was done, he stopped his looms and went to see Sandro, protesting against the great danger. Without any show of resentment, Sandro courteously replied that he could and would do what he pleased in his own house. Tied with his own cord, the weaver was obliged to capitulate and take steps to abate the nuisance against which Sandro had originally protested.

With this tale in mind, it is not difficult to conceive of the appeal that was made to Botticelli's imagination by an old story told by Lucian. It seems that the ancient Greek painter Apelles was maliciously accused of conspiracy against the government by an envious rival artist. Apelles was placed on trial, in peril of his life, and finally released. When the judgment had been given and he

was declared innocent of the charges brought against him, the painter made a picture representing the accusation of an innocent man by Calumny. After the description of this picture, Botticelli composed and painted his own Calumny of Apelles, Number 1182. It is a fine piece of allegorical work. The scene is set in an elaborately constructed and beautifully decorated marble loggia, at one side of which rises a judgment throne. Upon the throne sits the judge. His ears are those of an ass. On either side of him stands a female figure, Ignorance and Suspicion, who grasp his long ears in their hands and whisper fiercely into them. The judge's face is harsh and disagreeable. In one bony hand he holds a closed book, while he stretches out the other, with an impatient gesture, toward a group standing before the throne. This gesture is met by the similarly extended arm of Envy, a forlorn and tattered man, who stands in the front. Behind the figure of Envy appears the superficially attractive form of Calumny, as a young and beautiful girl. In one hand she carries a fire-brand, and with the other she drags in by the hair, the distressed figure of Innocence, a nude young man who lies upon the ground and raises his hands in supplication. As the group advances, Calumny is waited upon by her handmaids, Deceit and Malice, who put the last finishing touches to the dressing of her hair. Behind

this group stands Remorse, in the person of an aged crone with torn garments. Her sour countenance is turned back toward the last figure, that of the naked Truth, who advances with clear eye and lovely face, and with upraised arm invoking divine protection. In the end she will be heard and her testimony will triumph.

Everything is movement and action throughout the whole composition, action not confined alone to the living figures, but even suggestively participated in by the statues and reliefs that decorate the pillars and frieze of the loggia and the base of the throne. In this respect, the picture is intensely typical of Botticelli's later work. During this time his love of action amounted to a veritable passion and in some cases almost approached hysteria. The loose draperies tucked up in juggling folds are characteristic of his work during this period.

All of these marked mannerisms are present, to a less extreme degree, in the Annunciation, Number 1316. This picture is undoubtedly from a design by Botticelli, although its execution, in great measure, seems to be by another hand. It was painted about the year 1490 for a chapel in the now suppressed convent of Santa Maria Maddalena dei Pazzi. The Virgin turns from her devotions to greet the angelic visitor. Her robe falls loosely

and smoothly, but the angel's garments are all ruffled and agitated by his flight. Kneeling in respect and leaning forward in eagerness, he delivers his message, the final words of which are inscribed in the panel below him: "The Holy Ghost shall come upon thee, and the power of the Most High shall overshadow thee." The Virgin modestly bows her head, with gesture of humility. The words of her answer are in the panel below her: "Behold, the handmaid of the Lord; be it unto me according to thy word." Just outside of the door appears a small garden, enclosed within a low wall. It is the "Hortus conclusus," one of the symbols of the Madonna taken from the Song of Solomon: — "A garden inclosed is my sister, my bride." The distant landscape lends a pleasing variety to the composition.

Number 3436 is an unpleasing example of Botticelli's very late work, executed under the all-pervading influence of Leonardo da Vinci. It is an Adoration of the Magi, a huddled confusion of numberless figures, backed by great masses of rock and distant mountains. From three separate directions, the trains of the Magi come, meeting at the feet of the new-born King. It seems evident that even Botticelli himself was dissatisfied with his work, for he executed only the cartoon. The actual painting was done by a much later and less master-

ful hand. Much, too, was left unfinished. Nothing is known of the history of this picture, and it has only recently been brought from the store-rooms of the Gallery.

## CHAPTER XIV

### THE UFFIZI GALLERY: THE ROOM OF LEONARDO

In the Room of Leonardo, directly adjoining that of Botticelli, are found several other decorative panels by Piero Pollaiuolo, belonging to the cycle of the Mercatanzia Virtues of which we have spoken. They are Number 69, Hope, much repainted to repair damage; Number 71, Temperance, in worse condition, even, than Hope; and Number 72, Faith, the worst of the lot. They are worthy only of passing note, although some details of the drawing are moderately good and fairly well preserved.

Near at hand is a nude figure that bears a striking resemblance to that of Botticelli's Venus, although it is reversed. It is a Venus by Lorenzo di Credi, Number 3452, and seems undoubtedly to have been inspired by Botticelli's great picture, if not actually a varied copy therefrom. It came into the collection from a villa near Florence.

In Number 1305 is the Madonna and Saints painted by Domenico Veneziano for the high altar of the Church of Santa Lucia in the Via de' Bardi. This is the only picture from the brush of this

artist to be found in the Florentine galleries, and the only one in existence that is of undoubted authenticity. Very few pictures attributed to Domenico Veneziano are now in existence anywhere, in fact. He belongs to the early fifteenth century group of Florentines, being the last important painter of the Gothic Period. He is presumed to have been born in Venice about the year 1400, whence his accepted surname. This altar-piece is fair in drawing, showing the influence of Masaccio and Donatello, but it is badly re-painted in silly combinations of pink and green. The saints are John the Baptist, Nicholas, Francis and Lucy, the latter carrying her eyes in a dish.

Santa Lucia, with the "bright, beaming eyes," the Virgin-Martyr "of all cruelty the foe," is the messenger chosen by the Madonna in Dante's Inferno to bear her word to Beatrice. According to the old legends, Santa Lucia was a native of Syracuse, of which city she is the patroness. Gifted with eyes of remarkable brilliancy and beauty, she was ardently wooed by a young pagan who was enamoured of her loveliness, and who romantically asserted that her eyes pursued him always, giving him no rest day or night. Lucia had early adopted Christianity, and vowed her maidenhood to her Saviour. Fearing lest her beautiful eyes might be the means of bringing evil upon her wooer as well

as upon herself, she cut them out with a sharp awl and sent them to him in a dish, beseeching him to leave her in peace. Struck with remorse, the young man acceded to her request and also himself adopted Christianity. Shortly thereafter, Lucia's eyes were miraculously restored to her, more brilliant and beautiful than before. After a life of self-denial and true Christian service, she died a martyr at the hands of the Roman governor of Sicily, her neck being pierced with a sword, at the beginning of the fourth century. She is the patroness of the labourer and is invoked against diseases of the eyes. Occasionally she is represented in art with a lighted lamp in her hand, symbolic of the meaning of her name, Lucia, light, the type of Illuminating Grace.

Cosimo Rosselli's Adoration of the Magi, Number 65, is deserving of no detailed study, being over-crowded with figures and almost lacking in narrative or artistic interest.

Paolo Uccello's Battle Scene, Number 52, is a strange work, executed about the middle of the fifteenth century, with no apparent purpose other than that of demonstrating certain problems in perspective. According to Vasari's account, Paolo devoted much of his time to the scientific study of perspective, largely stating and developing the rules of the art that were universally employed by his

contemporaries and successors. Sacrificing his own success as a painter to his infatuation for technical problems, Paolo made the greater achievements of later artists possible. The good old gossip, to whose accounts every student of art history must frequently refer, gives us an amusing word-picture of Paolo in his studio, deeply engrossed in the solution of his problems, forgetting his meals and ignoring the necessity for rest. To the frenzied protests of his good wife he gives only a reluctant and murmuring response: "Oh, this delightful perspective!" It will easily be noted that in the painting under discussion the artist has purposely arranged every linear detail of form and composition to add realism to the depth of the distant landscape background. Substantially similar paintings by Uccello are in the galleries in London and Paris.

Number 1288 is an interesting Annunciation of somewhat questionable authorship, now usually accepted as the work of Andrea Verrocchio, master of Leonardo da Vinci. By some critics it is assigned to Leonardo himself, and in general style there is much about the picture that suggests his hand. Much of the technical detail, the manner and method of handling the pigments and their effective quality, however, is strongly indicative of Verrocchio. Here the Virgin is seated within



VERROCCHIO. — THE ANNUNCIATION

the Enclosed Garden, which in this case, takes the form of the grassy terrace of a Florentine villa. Before her is the reading-desk, whose base is richly decorated with heavy carved Renaissance ornament, such as was frequently designed and executed by Verrocchio and the popular sculptors of his time. On the desk lies the symbolic Book of Wisdom, between the pages of which the Virgin holds her fingers. Her face is calm and controlled, but her surprise is betrayed by her raised left hand. The attitude of the angel is completely traditional, but the figure is very effectively painted. Beyond the wall, in the grove of dark-foliaged trees, the symbolic cypress, emblematic of the Virgin, points toward heaven. This is the tree that has for centuries been chosen as the most striking feature of many a beautiful example of the art of the landscape gardener in Italy. It is a particular favourite in the grounds of churches and convents and around the borders of the burial places. In a degree much greater than usual, the mystical subject of the Annunciation here receives the treatment of a landscape. The distant water and the mountain of delicate blue are strikingly suggestive of the later work of Leonardo. This picture was painted originally for the Convent of Monte Oliveto, near Florence. It has been freely repainted in almost every part excepting the landscape.

Number 1252, an Adoration of the Magi, is undoubtedly by Leonardo himself, having been ordered from the master in 1481 by a certain convent near Florence, now destroyed. As was the case with so many of the works of this restless "Wizard of the Renaissance," the painting was left unfinished after a few years of work on it. The master was about thirty years of age when it was begun. No efforts were ever made to finish or restore this work and so it comes down to us just as Leonardo left it, only the under-painting having been done on it. An intimate inspection of the picture, however, reveals the mastery and versatility of its creator. Even in the mere sketchy parts of the background, where almost nothing beyond the original drawing is found, the work displays an ability and a knowledge combined with a careful craftsmanship rarely found in the preliminary work of any painter.

Leonardo's versatility was his besetting sin. His mind was that of a creator and he felt hampered and hindered by the slowness of the necessary physical processes of creation. With leaps and bounds, as it were, he plunged in imagination through a piece of work, often getting the finishing varnish ready for a picture before he had even put brush to the canvas. Frequently he tired of a work when it was no more than begun. He seemed to begrudge time spent on labour the result of which

was definitely determined. His experimenter's instinct craved new problems continually. He was centuries beyond his time. Modern aviators turn with astonishment to Leonardo's treatise on the flight of birds. In addition to being a master-painter, he was also a notable sculptor, architect, engineer, scientist, mathematician, scholar, poet, warrior, courtier and diplomat. The weird dramatic strength of the composition of Leonardo's Adoration and the vitality and action of his individual figures therein are eminently characteristic of the remarkable temper of the master. Few painters have had a wider or more effective influence upon art than Leonardo da Vinci. His best extant works are not found in Florence.

## CHAPTER XV

### THE UFFIZI GALLERY: THE ROOM OF MICHELANGELO

WHEN the jovial Carmelite, Fra Filippo Lippi, in the year 1456, was at work upon the frescoes in the Duomo at Prato, he received the appointment to the position of chaplain to the nuns of the local Convent of Santa Margherita. While there he was much struck with the beauty of a young nun, Lucrezia Buti, an orphan whose name we have previously had occasion to mention. He persuaded her to sit for him as a model for a figure of the Virgin that he was painting and before the work was done he had fallen violently in love with her! To a large extent, the talented monkish painter was his own lawmaker. Shortly after this episode, during the excitement of the ceremony of the Exhibition of the Sacred Cintola in the Piazza of the Duomo, Fra Filippo made off with his not unwilling Lucrezia, keeping her in hiding until their son Filippino was born, the following year. Great was the scandal and gossip in Prato, which much distressed the abbess of the convent, and it was not long before four more nuns escaped. Radical measures were

necessary, and all of the fugitives were caught and obliged to return to the convent, including Lucrezia. Fra Filippo was not pleased, but he waited his time, and before another year was out Lucrezia again escaped and took refuge in Fra Filippo's home near the convent. By this time, Fra Filippo's influential patrons took up the matter and Cosimo de' Medici succeeded in having the pair absolved from their vows and given permission to marry. While they never formally availed themselves of this latter permission, they lived together thereafter in happiness and fidelity.

The face of Lucrezia often appears in Fra Filippo's paintings. In the Room of Michelangelo, adjoining that of Leonardo, one such example appears in the Madonna and Angels, Number 1307. This is one of Fra Filippo's most delightful works. It was painted for the private chapel of Cosimo the Elder in the Medici Palace in Florence. The Virgin appears to be resting upon a beautifully carved seat placed in the embrasure of a window or low door through which one catches a glimpse of a distant rocky landscape. The Virgin places her hands together in a gesture of adoration, but her gaze is not directed at the Child, who holds out His arms to her. Instead, she looks down upon the irresistibly merry face of a very boyish, snub-nosed little angel who helps to support the Child. Tradi-

tion but it is that this friendly little fellow is no other than the painter's son, Filippino. If that is the case, we hardly blame his mother for looking at him. She plays her part in this "sacred" group but ill. Indeed, the painter has not even dressed her for the part, for he has put pearls into her hair! Well, it is just a happy little family group, with a bit of religious colour given to it — that is all. It is simple and direct in its treatment, and for its simplicity we love it. One can hardly resist the temptation to reach out and give that little fellow's nose a friendly tweak. Fra Filippo never learned how to paint children until he had one of his own.

This little fellow, himself, became a worthy painter not very many years later. Number 1549, also a Madonna adoring the Child, is attributed to Filippino. It is a very lovely creation, and breathes a gentle and beautiful spirit, being simply and effectively drawn and painted in rich colour. Beyond the wall of the Enclosed Garden is a most charming landscape. This is one of the most pleasing and generally satisfactory renderings of the subject ever produced by any painter.

Lorenzo di Credi's Annunciation, Number 1160, is an admirable example of what an able painter can do with a traditional subject, without violating a jot or tittle of the tradition. In every important element, and in much that is relatively unimportant,



FRA FILIPPO LIPPI. — THE MADONNA AND ANGELS

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Lorenzo has followed closely the works of the painters who laboured a century before his time. The postures of the figures, both individually and relatively considered, the arrangement of the loggia and its door and windows, large and small, the garden and landscape beyond, all are old in conception. But Lorenzo has certainly clothed the old elements with a new vitality. The soft brilliancy of this picture and its daintiness and delicacy are fascinating. Its spirit is that of the real Renaissance. In the predella, below, are three dull-coloured panels depicting the Creation of Eve, the Fall of Adam and Eve (the serpent has the head of a woman), and the Expulsion from Eden. The meaning is not difficult to read. Through the Woman came the Fall and the Curse; and through the Woman also came the Redemptive Fulfilment of the Prophecy contained within the Curse. In sacred art Mary is regarded as a second Eve, whose Seed shall bruise the head of the Serpent.

The Pollaiuolo brothers, Antonio and Piero, worked jointly upon an altar-piece, Number 1301, for the memorial chapel of the Cardinal of Portugal in the Church of San Miniato. The chapel was ordered by the Portugese court as a funeral monument to the king's nephew, Prince James, who died in Florence while on a journey to Germany as a Papal legate. The altar-piece, whose frame is

still *in situ* in the church, presents the dignified figures of Saints James, Vincent and Eustace. Antonio Pollaiuolo, the elder brother, is responsible for the design and the painting of the figure of Saint James, in the centre, as well as the rich deacon's robes of Saint Vincent, on the left. The remainder of the painting is interesting as being the earliest known work from his brush. Prince James was Archbishop of Lisbon and Cardinal of Saint Eustace. Saint Vincent is special patron of Lisbon.

Luca Signorelli is represented here by several good pictures. Number 1291 is a round Holy Family, unusually well composed and very effective in beauty and dignity. All of the lines in the composition are graceful and harmonious, reminding one of nothing so much as the flamboyant tracery in a Gothic window.

Number 74 is another tondo by Signorelli, a Madonna and Child in a flowery meadow, painted for Lorenzo de' Medici, and for a long time hung in the Medici villa at Castello. In the background of this composition are several nude figures of shepherds, painted with all the skill and mastery of anatomy for which Signorelli was so famous. They serve no particular purpose, but seem merely to be the exuberant product of the artist's passion for anatomy.

Number 1298, a predella belonging to an un-

known altar-piece, is one of Signorelli's finest works. Although small, the three panels that comprise the work are painted with such mastery that they almost produce the impression of large and important works. The scenes represented are the Annunciation, the Nativity, and the Adoration of the Magi. The Annunciation is especially good, and is often classed as one of the finest existing representations of the subject. Particularly noteworthy is the figure of Gabriel in this panel, as is also the dainty landscape setting of the scene.

Number 1547, a life-size Crucifixion with Saints, of doubtful attribution, is variously assigned to Signorelli, or Perugino, or both. It is not very satisfactory as an example of the work of either painter.

Domenico Ghirlandajo, the master of Michelangelo, is represented in this room by two characteristic pictures. Number 1295 is a tondo representing the Adoration of the Magi, painted, as the date on the block of stone in the foreground indicates, in 1487. The work was done for Giovanni Tornabuoni, one of the artist's most munificent patrons, and for many years hung in his home. The two kneeling figures with the faces in profile, in the right foreground, are said to be portraits of members of the Tornabuoni family. The Garland-maker's love of the antique is betrayed in the details of his pic-

ture, recalling the interesting panel depicting the same subject, in the Academy, painted by Domenico only two years before. In this later picture, a much larger number of figures are introduced, somewhat overcrowding the composition, but they are largely kept away from the centre of the scene, so that their presence is not obtrusive. The face of the Virgin is most unusually natural and girlish, full of a quiet solicitude and modesty, but without loss of dignity and idealism. It is the best thing in the picture. In the upper left distance is the scene of the Annunciation to the Shepherds, handled precisely as the artist handled it in the Adoration in the Academy. This work is worthy of the closest inspection of all its finely-wrought detail, a typical product of the goldsmith-painter's genius.

Of substantially similar feeling, but varied execution, is Ghirlandajo's Madonna and Saints, Number 1297, painted for the high altar of the Church of San Giusto, destroyed during the sixteenth century. This is one of the artist's earlier works, displaying his characteristic love of detail in ornament, which can be seen to advantage in the remarkable success with which he has solved the technical problem of painting in correct perspective the pattern of the Oriental rug on the steps of the throne. The most interesting figures in the picture are those of San Giusto, Archbishop of Lyons, on the

left, and San Zenobio, Bishop of Florence, on the right, at the foot of the throne. Both are fine creations and well painted. On the steps beside the Virgin stand the great Archangels. Michael, the protector of the Church Militant, is on the left with his drawn sword, while Raphael, guardian of humanity, stands on the right, carrying his little box containing the charm that played such an important part in the story of Tobias. The four angels at the back, with blossoms in their hair, are very pretty figures. The Madonna is dignified, but, in other respects, lacks the significance of Ghirlandajo's later work. The Child is very well painted. With a quiet glance of approval, He raises His little hand in benediction toward San Giusto, who receives the blessing with his hand on his breast. Action and gesture here indicate that San Giusto, name saint of the church for which the picture was painted, is the most important earthly personage in the group. San Zenobio is present out of compliment and as the official representative of the city. Above the entablature in the upper background appear the symbolic cypresses, together with other trees laden with ripe fruit, — symbolic of "The fruits of the Spirit — joy, peace and love." To the traditional vase of lilies in the foreground, other common flowers have been added, all dedicated as loving offerings to the Virgin. During the troublous years just

preceding the final unification of the kingdom of Italy, this picture was preserved in the Church of La Calza in Florence, and was purchased in 1857 for the National Gallery in London. But the awakening spirit of the government would not permit the picture to be taken away from Florence, and it was placed in the Uffizi Gallery.

Among the most important pictures in this room is Michelangelo's tondo of the Holy Family, Number 1239, sometimes called the Doni Madonna. When it was painted, the great artist had just attained the height of his early fame, having recently completed his wonderful statue of David. A certain Florentine citizen, Angelo Doni by name, a friend and patron of Michelangelo and a great lover of art, desired a painting from the master. So Michelangelo undertook the work, executing it in oil on wood, the only finished easel picture that can certainly be attributed to him. Personally, he despised the medium, holding that fresco was the only painter's medium fit for a real man to work in. But, nevertheless, he finished the work and sent it to Doni by messenger, together with a brief note demanding sixty ducats in payment for the picture. Doni was well aware of the fact that the price asked was far below the actual worth of the picture, but he was a man of close impulses in financial matters, and he feigned astonishment at the price, giving the



MICHELANGELO. - THE DONI MADONNA

messenger only forty ducats and telling him to bear word to his master that the amount was quite enough. When the painter received the reply, he was angry and sent the messenger back to the purchaser with the word that the price of the picture was now one hundred ducats, being the sum of the amount first asked by Michelangelo plus the amount offered by Doni. Moreover, said the painter, if Doni did not wish to purchase the picture at the new price, he was to send it back. Now Doni really valued the work highly, but could not bring himself to meet Michelangelo's terms without further haggling, so he still retained the picture and sent back word that he would be quite willing to pay the sixty ducats first asked. Upon receipt of the word, Michelangelo flew into a rage and raised his price again, to the amount of a hundred and forty ducats. Eventually the two came together and effected a friendly compromise, Doni retaining the picture and Michelangelo remitting one-half of his last price and accepting seventy ducats for the work.

When Michelangelo designed this picture, he was profoundly impressed with Signorelli's tondo, Number 74, and largely drew his inspiration therefrom. It is plainly evident, however, at the first glance, that Number 1239 is the work of one whose most dominant instinct was that of a sculptor. The three

main figures in the picture are so composed that they might easily be cut from a single block of stone. They are all superbly conceived and modelled, the Child, in particular, being much more natural and much less athletic than most of Michelangelo's "putti." In the background, seated upon a curious structure of semi-circular form, bearing some resemblance to a Roman theatre, are a number of nude figures, of classic type, evidently suggested by Signorelli's shepherds; while over a parapet gazes the child John the Baptist, bearing his little rustic cross, and clothed in his woolly garment of sheep-skin.

The whole style and spirit of the composition is grand and classic. It presents a better appearance in the photograph than in the original, for the colouring, largely inspired by Ghirlandajo, is very gaudy and unpleasant. The drawing, however, displays the artist's thorough mastery of his method and his complete knowledge of anatomy. Michelangelo knew the human form so well that he ventured very frequently to take what might be called creative liberties with it, for the purpose of expressing and accentuating his ideas, — those super-human ideas that frequently could not be adequately expressed in any other way.

# CHAPTER XVI

## THE UFFIZI GALLERY: THE ROOMS OF THE TUSCAN SCHOOL

THE four Rooms of the Tuscan School contain a number of important works that may very properly be considered together in one chapter. One of these rooms, formerly known as the First Room of the Tuscan School, is now called the Room of the Maps of Tuscany, because of the old painted maps with which its walls are decorated. Previous to 1906, these interesting historic relics were covered by the pictures that were hung in the room, but now all are displayed on easels and the maps may be closely inspected. The other rooms, now known as the First, Second, and Fourth Rooms of the Tuscan School are located adjacent to the long East Corridor, easily reached from one another, and so we will consider the pictures hung therein together. This portion of the collection has been subjected to frequent re-arrangement.

Among the earliest pictures of importance in these rooms are noted three small but exquisite panels by Fra Angelico, the predella scenes belong-

ing to the master's Coronation of the Virgin, Number 1290, in the Room of Lorenzo Monaco. They are eminently worthy to be associated with the popular altar-piece, and it is to be hoped that some day they will all be re-united. Number 1178 represents the Marriage of the Virgin, Number 1162 the Naming of John the Baptist, and Number 1184 the Death of the Virgin, each composition displaying the characteristic delicacy and refined beauty so strikingly noted in the main panel of the altar-piece.

A small fragment of fresco containing the Head of an Old Man, of masterly execution, Number 1167, has been variously attributed to Masaccio, Botticelli, and Filippino Lippi, although the former seems to have the better claim. It is a remarkably fine piece of work, simply handled, but with great vigour and expression and character. It is one of those numerous pictures that came to the Gallery from private hands, and its history is unknown. The style is that of the early fifteenth century.

Working under the combined influence of Masaccio, Donatello and Paolo Uccello, Andrea dal Castagno was one of the earliest painters to attack the problems of natural gesture and expression. From the Convento degli Angeli comes his fresco of the Crucifixion, Number 12, where it was found on a cell wall, covered over with whitewash. In composition it consists simply of the Christ on the

Cross, with the Virgin and Saint John the Evangelist, flanked by Saints Benedict and Romualdo. The figure of the Crucified is exceedingly well modelled, but by far the best in the picture is that of Saint John, who clasps his hands over his breast and turns his head to gaze upon the loved form of his Lord, with expression of the deepest anguish. This figure is one of the great works of the middle of the fifteenth century. Later painters created many good and effective figures, but few have surpassed this one for strength and emotion combined with simple grandeur.

Piero della Francesca was one of those fifteenth century painters, under the influence of Uccello, who devoted much of their time to the scientific technique of their art. Although a pupil of such a student of nature as Domenico Veneziano, Piero was as well-known for his writing in the field of pure mathematics as for his ability in handling the brush. A famous double portrait by this artist, Number 1300, is the only accepted example of his work in the Uffizi. This splendid production, probably never excelled by Piero, presents the likenesses of Federigo di Montefeltro, Duke of Urbino, and Battista Sforza, his wife. They are both comparatively young, for the picture seems to have been painted to honour the occasion of their marriage in 1459. At least, it was painted not very long after

that date. Upon the back of the panel are two allegorical compositions representing the Duke and Duchess approaching one another, riding in magnificent cars and surrounded by symbolic figures of Virtues. For almost two centuries these portraits were carefully preserved in the ducal palace at Urbino, where they were seen and studied by Raphael.

Alesso Baldovinetti's Annunciation, Number 56, deserves mention as a thoroughly characteristic work. The Madonna is not unusual, but the Angel seems to be afraid that he will arrive too late to get into the picture, and discards all dignity as he hurries along. Much more pleasing and satisfactory is the same artist's Madonna and Saints, Number 60, unmistakably the best existing panel from his brush. With symbolism that we have dwelt upon elsewhere at length, the Madonna sits upon a throne, backed by golden tapestry, in the middle of a garden with cypresses. This was a Medici commission, as the Saints will testify, and it originally hung over the altar in the private chapel of the Villa at Caffagiolo. The witnesses are Saints Lorenzo, Giuliano, and Anthony the Abbot, on the right; John the Baptist, Cosimo and Damiano, on the left; Francis and Dominick in front. These personages were indeed chosen with rare diplomacy. All the figures are good and the whole pic-

ture is in excellent condition and possessed of a quaint charm that must have made it a favourite with its original owners. Such favourites are usually well cared for and carefully preserved from harm.

Under Number 1153 are two of the best paintings ever executed by Antonio Pollaiuolo, two miniatures in a single frame, neither much larger than a post-card. On these little panels Antonio painted, entirely with his own hand, two tiny scenes from the story of Hercules. In the first the hero slays the Hydra, and in the second he strangles Antæus. Originally there were three panels, the subject of the missing one being the Killing of the Lion. The large effect of these little pictures is accounted for by the fact that they are miniature replicas of large canvases painted in 1460 for Lorenzo de' Medici. The small panels were also the property of Lorenzo. Despite the small size of the figures, they are all rendered with wonderful skill and accurate knowledge of muscular action. It was not for nothing that Antonio had dissected so many human bodies and carefully studied their structure. His familiarity with the anatomy of the human form was unusual in his day. Not less worthy of note are the scenic accessories of the pictures. The landscapes are faithfully painted from nature, showing the valley of the Arno a short distance below Flor-

ence. In one of the pictures the walls and towers of the city can be seen. The very unsuitable character of the frame in which the little panels are fitted would seem to indicate that they were originally intended to serve some special purpose, such as the decorations for a costly casket or other article of furniture.

Melozzo da Forli, pupil of Piero della Francesca, is represented by a very charming figure of the Angel of the Annunciation, painted on one of two Organ Doors, Number 1563. The light drapery, clinging to the limbs of the figure in curious, angular folds, is oddly effective. The whole figure is full of pleasing action. The Virgin, on the other Door, Number 1564, is poorly painted, by a very inferior hand.

In Number 65, a Madonna in Glory, Cosimo Rosselli displays the influence of Baldovinetti. This picture, sometimes called by the indeterminate name of Madonna della Stella, of the Star, is more generally satisfactory than most of Rosselli's work. It is in oil on wood, and is one of the collection that came from Santa Maria Nuova.

Pietro Pollaiuolo's Portrait of Galeazzo Sforza, Duke of Milan, Number 30, is regarded as the artist's finest work. It is suspected, however, that the work is not an original portrait painted from sittings, but copied from some earlier Milanese work

now lost. In any event it is good and full of strength and character.

When the monks of the convent of San Donato a Scopeto were disappointed by the failure of the commission given by them to Leonardo da Vinci, to which our attention was directed when speaking of Leonardo's unfinished Adoration, Number 1252, they turned to Filippino Lippi. The picture that he painted for them, in 1496, to take the place for which Leonardo's work was intended, is Number 1257. While this composition is overcrowded with figures, which are grouped apparently without much thought for effect, and while there is little of general beauty in the picture as a whole, it is nevertheless quite interesting as a study of Filippino's advanced style. It fairly teems with the intricacies of the High Renaissance, into which the simplicities of tradition have been translated. Numerous figures are portraits, one of the best being that of Pier Francesco de' Medici, in the character of an astrologer, holding a quadrant, kneeling in the foreground at the extreme left.

Much more pleasing, even if simple and conventional, is Filippino Lippi's Madonna and Saints, Number 1268. The dominating influence in this picture is that of Filippino's master, Botticelli, shown both in its grouping and in its clear and luminous colour. In a niche of fine Renaissance

design sits the pensive Madonna. Over her head two fluttering angels with charming faces suspend an elaborate crown. In the summit of the vaulting of the niche appears a shield bearing the arms of the Florentine people. The picture was painted for a council-chamber in the Palazzo Vecchio. The witnesses are chosen for Florentine popularity, on the left Saint John the Baptist and Saint Augustine (erroneously catalogued as Saint Victor), on the right Saint Bernard and Saint Zenobio, the latter identified as a Florentine bishop by the heraldic lily on his morse. The picture was at one time inexplicably attributed to Ghirlandajo. The date of its execution, 1485, is inscribed below.

That Lorenzo di Credi's training in Verrocchio's studio, where he worked beside the young Leonardo da Vinci, was very complete and thorough is a fact incontestably demonstrated by the examples of his work in the Uffizi. In addition to the many religious pictures of conventional type executed by Lorenzo, there is here one of a different order, a most striking and worthy portrait, Number 1163. For a long time, in the early catalogues of the Gallery, this portrait was attributed to Holbein, and identified as Martin Luther. The attribution to Lorenzo seems unquestioned, although the identification is still a matter of some doubt. Vasari accepted it as a portrait of Verrocchio, and it is so



FILIPPINO LIPPI. — MADONNA AND SAINTS

catalogued at present. So let it be. The matter is of small moment. In any event, Lorenzo has here given us one of the great portraits in the Gallery. Gazing at it, we are unconscious of the means employed to produce the effect, but only conscious of the effect of a strong personality. This is a man of character, ability, talent, intellect, will, self-control, judgment, — a man to know and respect and love. The accessories of wall and window and distant touch of landscape are absurdly simple, but carefully calculated to complete the impression of character.

Four other pictures, companion pieces to one another, are in these rooms. They were painted to be hung around a large crucifix, and are worthy examples of Lorenzo's ordinary work, in oil on wood. Number 1313 represents Christ and the Samaritan; Number 1311 is a Noli me tangere; Number 1314 is an Annunciation, especially good; Number 1168, the Virgin and Saint John the Evangelist.

Piero di Cosimo, pupil and assistant of Cosimo Rosselli, is well represented here in two pictures. The first of these, Number 81, is an Immaculate Conception, a subject of greater popularity in the sixteenth and seventeenth centuries than in the fifteenth. Piero was active during the last part of the fifteenth century and the first part of the six-

teenth. This picture is one of the earliest successful representations of the subject. It is a mystical composition in which the Virgin stands with her face turned heavenward, in a glow of rapture, while over her hovers the Dove of the Holy Spirit, descending in rays of brilliant light. The picture was painted for the Church of the Annunziata, and the witnesses are appropriately selected. Saints Margaret and Catherine kneel in adoration. Saints Peter and John the Evangelist are standing by, together with San Filippo, a member of the Order to which the Church belongs, namely that of the Servi, and the blessed Saint Antonio, Archbishop of Florence, the friend of Fra Angelico.

Vasari goes into extravagant raptures over a smaller panel by Piero di Cosimo, Number 1312, depicting Perseus liberating Andromeda from the Dragon. It is quite an interesting work, with many good figures, some of which are said to have been designed by Leonardo da Vinci. The composition may be compared with interest, with that of the still smaller panel by the same artist depicting the same subject, in the East Corridor, Number 83.

Raffaelo Capponi, a comparatively little-known Florentine painter, almost exactly contemporary with Piero di Cosimo and working under the influence of Perugino and Pinturicchio, is represented by a good Madonna and Saints, Number 22, execu-



ALBERTINELLI. — THE VISITATION

ted in 1500. It came into the Uffizi Collection from Santa Maria Nuova. The most interesting features of this work are the excellent portraits of the donors of the picture, an unknown Florentine citizen and his wife, who are presented by Saint Francis and Saint Zenobio.

Throughout these Rooms of the Tuscan School, it is interesting to note the remarkable success of many a piece of work done by an obscure and comparatively mediocre painter. When the full spirit of the Renaissance was in the very air of Tuscany, everywhere men felt its irresistible influence and were swept by its power to heights of achievement that would else have been for them unattainable. A very striking example of this is the Visitation, Number 1259, by Mariotto Albertinelli. It is his finest work, and one of the best and most popular representations of the subject to be found in the whole realm of pictorial art. The date 1503 is here found on the small tablet in the centre of each decorated pillar supporting the conventional portico before which the meeting of Mary and Elizabeth is usually depicted. The composition is truly fine and simple, and the whole treatment of the subject is deeply sympathetic and sincerely human. The work eminently deserves its popularity. It was painted for the church belonging to the Congregation of the Priests of Saint Martin and Saint Eliza-

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beth. Taken first to the Academy in the eighteenth century, it was eventually transferred to the Uffizi.

Comparatively little is known directly of Mariotto Albertinelli save the date of his birth, 1474, and that of his death, 1515, and the fact that he almost completely sunk his own artistic personality in that of his intimate friend and fellow-pupil in the studio of Cosimo Rosselli, Fra Bartolommeo. So thoroughly was Mariotto under the influence of his talented friend that many of his pictures can hardly be distinguished from those of the other. It is even said that Bartolommeo designed the Visitation, a tradition that may easily have been founded on fact. The two men were almost of an age, Bartolommeo being the younger by only about a year.

In one respect, however, the two inseparable friends were of tendencies distinctly opposite. Bartolommeo was susceptible to deep and lasting religious impressions, holding the monks in high esteem, while Mariotto harboured the most violent antipathy toward the members of all religious Orders. It was in the year 1499 that Bartolommeo began a fresco of the Last Judgment in the mortuary chapel of the hospital of Santa Maria Nuova. This fresco has been transported to the Uffizi, where it is now preserved under Number 71. It was while

Bartolommeo was engaged upon this work that the shock of the death of Savonarola brought about his final decision to enter the monastery of San Marco. He left the work unfinished, and it was later completed by Albertinelli. It is now in bad condition, but interesting on account of its historical associations. Albertinelli's part in this work was almost his last effort in painting before he determined to abandon art. Driven almost insane by the loss of his comrade, he felt that he no longer had any heart for his work and could no longer bear the constant and annoying criticism of his fellow-painters. Apparently, the life of the student in those days was much the same as it is to-day. The adjective most frequently employed by one painter when commenting upon another's work was the substantial equivalent of the one most in vogue in the modern atelier, — "rotten." Added to this was the peppery and picturesque phraseology of the Renaissance. It was too much for the lonely Mariotto. He closed his studio and opened a wine-shop near the Ponte Vecchio, professing to enjoy the daily praises that his good wine received much more than the daily carping criticism of his painting dealt out by his fellow craftsmen. A little later, emboldened by his success in his new rôle of host, Mariotto moved his shop into the more commodious quarters of the old house of the Alighieri, the re-

puted birthplace of Dante, near the Badia. But soon the degradation of his new calling began to have its effect, and presently Mariotto closed his tavern in turn, and re-opened his studio, from that time on producing some of his best work. The Visitation belongs to this period.

The subject of this picture is one of the most important in the earlier history of the Madonna. It is recorded in the first chapter of Luke, that when the Archangel appeared to Mary, in the Annunciation, she was told by him that her cousin Elizabeth would shortly give birth to a child in her old age. And when the angel had departed, " Mary arose in those days, and went into the hill country with haste, into a city of Judah; and entered into the house of Zacharias and saluted Elizabeth." The distance thus travelled by Mary from Nazareth to Hebron, was about fifty miles, and in pictures of the Visitation, she is usually shown plainly and heavily dressed for her long journey. Elizabeth usually receives her visitor in the porch of the house of Zacharias. The two women exchanged pious and prophetic salutations, and then Mary's fervent spirit broke forth in those wonderful words of the Magnificat. In the full depth of its meaning, this scene is one of the most significant in the whole story of the Madonna.

For some time after entering San Marco, Fra

Bartolommeo absolutely refused to paint a stroke, so strong was his renunciation of things worldly. It was only when he was clearly shown that Savonorola, in his preaching and writing, denounced only the licentiousness of the art of his day, and really directly encouraged the specific development of a truly pure and religious art, in architecture, sculpture, and painting, that Fra Bartolommeo again consented to take up his brushes and colours. His Holy Family with Saints, Number 1265, belongs to this later period, having been started in 1510, at the commission of the City of Florence, to decorate the Council Hall in the Palazzo Vecchio. It is worthy of note that this commission was given by Piero Soderini, the same pretentious patron and critic of art who figured in the amusing incident of the nose of Michelangelo's David. Work on the great composition proceeded slowly, extending over a period of seven years, and when Fra Bartolommeo died, only the monochrome underpainting, in bistre, was completed. In its general character, the work verges on the decadence of painting. Its precise bilateral symmetry, as well as its complete conventionality in grouping and general arrangement, mark this picture as a composition mutely expressive of the sad artistic stagnation suffered by the great painter during the later years of his life of monastic routine. That which to

Fra Angelico was a heavenly inspiration was to Fra Bartolommeo but the execution of a purposed plan of life, the fulfilment of a vow. This picture presents, as its central element, a formal group consisting of Saint Anne, the Virgin and Child, and the young Saint John the Baptist. Flanking the throne are the important Florentine saints, Giovanni Gualberto and Reparata, with Barnabas and Zenobio kneeling in the foreground. The full face, among the figures at the extreme left, is said to be a portrait of the artist.

But Fra Bartolommeo's influence on the art of his time was by no means negligible, and many another painter beside Albertinelli came within the direct range of its inspiration. Among such we number Francesco Granacci, a pupil of Ghirlandajo, who owed almost as much to the influence of Fra Bartolommeo as he did to that of his master. Granacci's picture of the Virgin giving her Girdle to Saint Thomas, Number 1280, is one of his best and most representative works. It will be recalled that Granacci was the painter of those decorative panels executed for the Borgherini nuptial chamber that were so ineffectually coveted by the agent of the King of France. Granacci was two years younger than Fra Bartolommeo, although he survived the latter by twenty-six years. The work of which we speak depicts an important incident in

the legendary life of the Virgin, although it is one that is somewhat infrequently met with. According to the ancient legend, it was revealed to the Virgin that upon her death her soul should be taken immediately to heaven, but her body should rest in the tomb for three days, at the end of which time the soul should rejoin the body and the glorified Madonna should ascend to heaven to assume her proper place beside her Son and Lord. And so it happened. Just before the death of the Virgin, the apostles were miraculously transported, from the various places where they were preaching, to Mount Zion, where the Virgin lodged in the home of John. During the night that followed their re-assembling, the Virgin's soul was taken by the Saviour to be crowned with him in heaven, and the body was prepared for burial and laid in a tomb in the Valley of Gethsemane, guarded by the Archangel Michael. Upon the third day, the apostles and certain others being assembled around the closed tomb, the soul of the Virgin was returned to her body and she rose from the tomb, radiant and glorified. Before the dazzled sight of the wondering apostles the Madonna was swept up to heaven in a burst of glory and celestial music. But the apostle Thomas was late in arriving at the tomb that day, and when he reached the spot he saw the awe-struck group of his fellows and heard their

wonderful story. As he had before doubted the Resurrection of Christ, so now he expressed his doubts of the verity of this latter manifestation of the power of the Lord and demanded that the tomb should be opened. When this was done, it was found to be filled with fresh and fragrant roses and lilies. Then, turning his own wondering eyes toward heaven, he saw the bodily form of the Virgin in a great glory of light, looking down upon him as she was borne upwards. In order to confirm the faith of this doubting though sincere apostle, the Virgin loosened her girdle, as she rose, and dropped it into the arms of Thomas. After many vicissitudes the Sacred Girdle was eventually brought, about the beginning of the twelfth century, from Jerusalem to Prato near Florence, where it is still preserved in a special reliquary chapel of the cathedral. Granacci's picture is well composed and contains some fine figures, the best of which are that of the Archangel Michael, in full armour, who kneels beside the tomb as its guardian, and that of Saint Thomas.

Among the painters of the early sixteenth century there was many a wit, many a practical joker or *blagueur,* as such a fellow is called in the slang of the modern French studio. By far the chief of these rollicking wags was the talented Sienese, Giovanni Antonio Bazzi, better known by the op-

probrious although self-chosen nickname of Il Sodoma. He was born in 1477.

Sodoma was an apt pupil of Leonardo da Vinci at Milan and later came under the all-embracing influence of Raphael at Florence. The greater part of his active life, however, was spent in Siena, where his own influence on art was most strongly felt and where he was frequently roundly scored by his outraged neighbours. Always gay and light-hearted, ready to take a thrust and to return it with interest, without an iota of respect or reverence for the dignity of others, and himself ever willing to appear much worse than he really was, the talented painter lived his life as it pleased him to live it, and worked when and how it pleased him to work, caring little for perfection in his art and yet actually unable to turn out a really bad piece of work. For the most part, Sodoma's greatest works are in the realm of fresco, still preserved in various places, but the Uffizi Gallery boasts the possession of his masterpiece, a gonfalon, or processional banner, Number 1279. This work was executed in 1525 for the Company of Saint Sebastian in Camollia and presents on one side a figure of the Patron Saint of the Company and upon the other the Madonna and Child with Saints and Flagellants. Saint Sebastian is shown as a nude figure of great beauty, bound to a tree and pierced with numerous arrows.

The sainted martyr was a favourite officer of the Prætorian Guards under the Roman emperor Diocletian. Although a Christian, Sebastian had not openly professed his faith, on account of his position, but his belief was eventually discovered through his impassioned exhortation of two fellow Christians, Roman soldiers, who were condemned to death for their faith but were offered the opportunity to recant and live. Sebastian's appeal to their wavering faith strengthened them and enabled them to go boldly to their death, but it brought denunciation for Sebastian himself. The emperor, enraged at the stand taken by his former favourite, condemned him to be shot to death with arrows. He was bound to a stake and met the dreadful sentence with great fortitude, the archers leaving him for dead. But, miraculously, Sebastian was not injured in any vital part, and he was cared for by a pious widow and subsequently recovered. Upon his recovery, he boldly and openly denounced the wickedness of the emperor, and for his temerity was clubbed to death. In Sodoma's great picture, the splendid figure of the arrow-pierced martyr raises his eyes to heaven whence comes an angel bearing a crown of glory. This is perhaps the best known and most popular picture representing this subject. From very ancient times the arrow has been the symbol of pestilence. Hence, by associa-



SODOMA. — SAINT SEBASTIAN

tion, Saint Sebastian has always been regarded as the patron and protector whose aid is to be invoked against pestilence and plague. It is needless to say that the unspeakable filth that was strikingly characteristic of the mediæval city was responsible for the conditions that placed the saint upon the pinnacle of his popularity. There was hardly a mediæval town of any importance that was not repeatedly ravaged by the plague. Chapels and churches dedicated to Saint Sebastian are numberless. This particular banner was carried through the streets of Siena upon the occasion of such necessary invocation. It was highly prized by the Company for which it was painted. The contract price was twenty ducats, but the Company was so much pleased with the work that it actually paid the artist ten ducats more than the price agreed upon. Vasari quotes a report that the Company once received an offer of three hundred gold crowns for the work, but refused to part with it.

Two interesting companion-pieces presenting distinctly Florentine subjects, are found under Numbers 1275 and 1277, by Ridolfo Ghirlandajo, son of Domenico Ghirlandajo and pupil of Granacci. The subjects are drawn from the life of Saint Zenobio, or as the Florentines call him, San Zanobi, the great early bishop of Florence. They are the masterpieces of the artist, and show the combined

influences of Leonardo and Raphael. Both pictures were painted for the Brotherhood of San Zanobi. In Number 1275, San Zanobi restores to life the child of a French lady, who had been killed by a fall from a window in the "Palace of the Ugly Faces" in the Borgo degli Albizzi. The action takes place in the crowded street and the picture is full of life and vigour. In Number 1277 is shown a remarkable miracle that took place near the Baptistry of Florence. According to the old tradition, the body of San Zanobi was being carried in procession from its first resting-place in San Lorenzo to the Duomo, when the procession passed a dead elm tree that stood just north of the Baptistry. By accident, the reliquary of the saint touched the tree, and immediately it burst into leaf and blossom, although it was in the month of January. An old granite column now marks the spot where this miracle is said to have taken place.

It is probable that among all the later creations following the type of the early conventional altar-pieces, the rank of highest in development would be given to Andrea del Sarto's Madonna and Child with Saints, Number 1112, popularly known as the Madonna of the Harpies. It is the undoubted masterpiece of the "faultless painter," and is accorded a place among the greatest pictures in the world. Alike in graceful composition, in soft, glowing, and

exquisitely blended colour, in restful dignity, and in religious sentiment, it is a work of the highest merit, well deserving of its steady and increasing popularity. It is a Franciscan picture, painted for one of the brothers of Santa Croce, who was Intendent of the local Franciscan Convent in the Via Pentolini. In the work, the combined influences of Bartolommeo, Leonardo and Correggio are all felt, — the formal composition of Bartolommeo, the rich colour of Correggio and the witchery of Leonardo. It was painted in 1517, four years after the painter's marriage to Lucrezia del Fede, who was the model for the face and figure of the Madonna. This figure is thus one of the most charming portraits of his haughty and faithless wife that Andrea has given us. The painter's own portrait appears in the splendid figure of Saint John at the right. The figure at the left is Saint Francis. The Madonna is elevated upon a pedestal, on the corners of which are carved two small figures of harpies, from which the picture takes its name. The two little angels that stand beside the pedestal are most delightful, and reminiscent of Bartolommeo. The playfulness of the Child strikes a Leonardesque note. In mass and detail, in figure and line and soft flow of drapery, in rich colourful beauty and intellectual satisfaction, this picture is well nigh all that could be desired of it. The wonderful impres-

sion created by it lingers long in the mind of even the most casual visitor to the Uffizi Gallery. It is the undoubted pearl of the rich collection. So highly was this picture valued by the Grand Duke Ferdinand de' Medici, who purchased it for the collection, that he had a copy made of it to be hung in the Uffizi, while the original was placed in the residential palace of the Pitti. It was returned to the Uffizi by Pietro Leopoldo.

An intimate acquaintance with this magnificent work will afford ample comprehension of the deep meaning of a famous comment made by Michelangelo to Raphael when the two great masters were at work together in Rome. Robert Browning's paraphrase completely conveys the spirit of the remark:

> "Friend, there's a certain sorry little scrub
> Goes up and down our Florence, none cares how,
> Who, were he set to plan and execute
> As you are, pricked on by your popes and kings,
> Would bring the sweat into that brow of yours!"

Although of very humble parentage, among the greatest artists of Florence and Rome Andrea ranks immediately next to Leonardo, Michelangelo and Raphael. He was without a family surname, being properly known by one of those common and lengthy genitive compounds, — Andrea d'Agnolo di Francesco di Luca. Agnolo, the father, was a

tailor; Francesco, the grandfather, was a linen-weaver; and Luca, the great-grandfather, was a farm-labourer. The familiar nickname, Andrea del Sarto, is equivalent to "the tailor's Andrew."

When only seven years of age, having displayed unusual talent, Andrea was apprenticed to a goldsmith. Soon, however, the lad attracted the attention of Giovanni Barile, a rather mediocre Florentine artist, who discernedly turned the young apprentice's efforts into the field of painting. Very shortly Andrea so astonished his friends by his marked artistic accomplishment that he was placed under the eccentric Piero di Cosimo, at the time one of the best masters in Florence. It was while he was studying under Piero that Andrea met and formed a close intimacy with Franciabigio, a pupil of Mariotto Albertinelli. The two at once became fast friends, taking lodgings together and in company executing many works for local patrons. It was not long before such due credit came to the young artists that they were encouraged to take better rooms in a good quarter of the city, near the Annunziata. That was the beginning of the greater fame of Andrea, and thenceforward commissions of importance came easily to him.

While Andrea well deserved the name of "the faultless painter," bestowed upon him by his admirers, he was personally modest and unassuming,

never asking for his work more than a very moderate price, insomuch that frequent advantage was taken of this trait by his patrons. His subsequent marriage with Lucrezia di Baccio del Fede, the handsome and haughty widow of a cap-maker, did not improve matters greatly for the painter, so that he never really received the full reward that his genius and industry deserved. Then too, at the time, Raphael and Michelangelo held the centre of the artistic stage in Florence and Rome, and Leonardo in Milan. Andrea was born somewhat out of time, and his natural disinclination to push himself forward prevented him from achieving the great recognition and due fame that his work eventually brought to his name after his death. Browning puts into his mouth a pathetic expression of Andrea's realization of his own genius and its hampered accomplishment:

> "What would one have?
> In heaven, perhaps, new chances, one more chance —
> Four great walls in the New Jerusalem,
> Meted on each side by the angel's reed,
> For Leonard, Rafael, Agnolo, and me
> To cover — the three first without a wife,
> While I have mine! So — still they overcome
> Because there's still Lucrezia, — as I choose."

Number 280 is an interesting Portrait of Del Sarto, painted by himself, when nearing the end

of his life. He died in 1531 at the age of forty-five. According to the story, Andrea was one day working upon the portrait of a young man, probably that which hangs near by, Number 1169, called a portrait of a Clerk of Vallombrosa. When the work was finished, the painter called his wife and desired her to sit for him so that he might paint her portrait with the colours remaining from the other work. But Lucrezia was not in the mood to sit that day, and did not respond to the invitation, whereupon Andrea took up a tile and placing himself before a mirror painted this self-portrait. It is one of the very best and most interesting presentations of himself that Andrea ever executed.

Number 93 is a Noli me Tangere by Andrea, an early work, full of religious sentiment and feeling, painted for the Augustinian Church of San Gallo. The figure of the Magdalen is again that of Lucrezia. While by no means as great as his later works, this picture is very pleasing and satisfactory. Much the same comment may be made upon Number 1254, a processional banner painted by Andrea for the Brotherhood of Saint James. It depicts the saint accompanied by two children. The figures are all typical and good.

Jacopo Pontormo, pupil of Leonardo, Piero di Cosimo and Albertinelli, and working under the influences of Andrea del Sarto and Michelangelo,

is here represented by an interesting Marriage Plate, Number 1198, on which is charmingly painted the Birth of John the Baptist. It was the fashion of the time for guests to bring their gifts to the marriage feast upon such large plates as this.

An eminent pupil of Pontormo, Angelo Bronzino, well and favourably known in his day as a popular portrait painter, contributes a number of good and characteristic works to which we must give passing note. Several of them are charming portraits of the children of the Grand Duke Cosimo I. Number 1272 is Ferdinando I, the successor of Cosimo I, as a boy. Number 1155, one of the best, is the merry little Garcia as a child. Number 1164 is the child Maria, subsequently the aunt of the Maria de' Medici who married Henry IV of France. Number 1273 is Maria as a young girl, a very fine work. Number 1266, one of the best portraits ever painted by Bronzino, is called a Portrait of a Sculptor. It is supposed to be Santi Alberighi, although no definite identification has as yet been made.

Number 1271, a large altar-piece by Bronzino, depicts the Descent of Christ into Limbo, to liberate the souls of the blessed therein detained. It was painted in 1552, under the influence of Michelangelo, for the Zanchini chapel in Santa Croce. The great composition contains many nude figures,

excellently painted, being portraits of notable men and women of the time. It remained in its place in the chapel until it offended the sense of decency of the early nineteenth century, when it was removed and presented to the Gallery.

Number 1269 is Giorgio Vasari's excellent portrait of the greatest art patron of the Renaissance, Lorenzo il Magnifico. It was under the liberal rule of this talented member of the great Medici family that the Florentine Republic attained the greatest importance, and the city became the greatest centre of art and intellect and fashion in Italy.

## CHAPTER XVII

### THE UFFIZI GALLERY: THE TRIBUNA

THE octagonal room known as the Tribuna was originally constructed to accommodate the Grand Ducal collection of gems and precious stones. It was designed by Buontalenti and decorated in sumptuous style, the ceiling being inlaid with mother-of-pearl. Later, when the collection of paintings was found to have outgrown the accommodation assigned to it, the Tribuna was appropriated to the artistic gems of the Gallery. Here were brought together those works of sculpture and painting that were then regarded as the finest in the collection. The artistic taste of that day seems not to have been exempt from a certain necessity for modern apology. When Bayard Taylor visited the Uffizi Gallery as late as 1845, the only pictures in the entire collection that he thought it worth while to mention in his "Views Afoot" were in the Tribuna, and they numbered not more than six, — the Venuses by Titian; the young Saint John and the Fornarina, both of which were then attributed directly to Raphael and admired accordingly;



THE TRIBUNA OF THE UFFIZI GALLERY

Guercino's Sleeping Endymion, and Samian Sibyl, the latter since removed to the Room of Baroccio. Among the entire half-dozen "gems" so mentioned, the only works of really unusual merit are the Titians. So much for the artistic sensibility of one of America's foremost literary men in the middle of the nineteenth century, and more especially, for the general artistic taste of his time. In common with Byron, Taylor was more susceptible to classic impressions. Both men regarded the Venus de' Medici as the finest creation in the Uffizi.

At present, we must pass by the sculpture, reserving that for a separate inclusive chapter, and devote our attention to such of the more important paintings as still find place in the Tribuna.

The earliest painting in this room is Perugino's Portrait of Francesco delle Opere, Number 287, painted in 1491. The sitter was a well-known Florentine citizen. The work was formerly attributed to the younger Francia and later, because of an almost illegible inscription found on the back of the panel, ascribed to Perugino and identified as a portrait of the artist. Subsequently, a more careful deciphering of the inscription established the complete identity of the work. It is a superb production, in excellent condition, and ranks as one of the most masterful works of its painter. It is also one of his earliest portraits in oil. During the

time of its identification as a self-portrait of the master, it was hung in one of the rooms devoted to the Portraits of the Painters, with which we shall deal at another place. Perugino's Madonna Enthroned, Number 1122, is a good and typical example of the master's simpler religious compositions, the Madonna being characteristically drowsy and bow-legged! She is not ungraceful, however, and her face is not lacking in sweetness. At the sides of the throne stand Saint John and Saint Sebastian, both good figures, symmetrically posed. A separate replica of the latter exists in the Louvre. This representation of the saint and that by Sodoma are among the best in Renaissance art. The picture was painted in 1493, for the Church of San Domenico at Fiesole, as a votive offering for deliverance from the plague. The feeling of the picture, in its clarity and piety, is entirely Umbrian. In this composition, and in the portrait of Delle Opere, it is interesting to note the persistence with which Perugino introduced his slender, light-foliaged trees into the background. He used them as a device to assist in the production of the effect of atmosphere.

Fra Bartolommeo's rather heavy figures of the Prophets Job and Isaiah, Numbers 1130 and 1126, were painted in 1516 for the Church of the Annunziata, and belonged to a pretentious altar-piece,

the central part of which is now in the Pitti Collection. They were among those pictures taken by Napoleon to Paris in 1799.

For many years, the so-called Madonna del Pozzo, or Madonna of the Well, Number 1125, was attributed to Raphael and its mediocrities were condoned. The present attribution is to Franciabigio, pupil of Albertinelli and Piero di Cosimo. The distinct influence of Andrea del Sarto, however, is noticeable in the work. While the picture is not without a certain human charm, it can hardly be classed among works of more than ordinary value. The Child playfully clasps the Virgin's neck, turning to look at the infant John who advances and places in the Virgin's outstretched hand a little scroll bearing the inscription "Behold the Lamb of God." The picture takes its name from the distant well, whence certain figures are drawing water. The atmospheric perspective is good.

Number 1120, attributed with some question to Raphael, is a Portrait of an Unknown Lady, of much character and excellence, beautifully painted. It has been variously called The Mother of Raphael, and Maddalena Strozzi, wife of Angelo Doni, but these identifications both are without substantial authority. It is supposed to have been painted when Raphael was about twenty years of age. There is a strong resemblance, technically, between

this work and the Donna Gravida of Raphael in the Pitti Collection.

The attribution of Number 1129, Raphael's Madonna del Cardellino, Madonna of the Goldfinch, is unquestioned. It is one of the finest works of the great master's Florentine period, still showing something of the influence of Perugino in its simple beauty, and with a distinctly Peruginesque background. The composition is close and well articulated, and the colouring rich and beautiful. The sweet-faced Virgin sits in an airy landscape. Before her stands the nude Child, placing one of His little feet upon His Mother's ample one. This charming contrast is just such a one as has made many a mother thrill with delight. Leaning slightly backward between the Virgin's knees, the Child turns His serious gaze toward the equally childish and eager John, who has brought a bright-plumaged bird to show. His curly head marks him as the older of the two. The Child Jesus reaches out a chubby hand to stroke the soft head of the bird. The Mother gazes tenderly down at the charming pair. This picture was painted for the love of a friend, a certain Lorenzo Nasi, for whom Raphael held high regard. When Nasi was married, in 1506, the picture was executed as a wedding-gift, and for more than forty years it was carefully preserved in his home, which was situ-



RAPHAEL. — THE MADONNA OF THE GOLDFINCH

ated on the south side of the Arno, under the hill of San Giorgio. In the year 1547, a disastrous landslip occurred there, ruining several palaces, and among them that of Nasi. When the debris was cleared away, the valued picture, which was on a wooden panel, was found to be split into several pieces and otherwise badly injured. But it was put together again and carefully restored by the son of Lorenzo, who was a great lover of art and a painter of some ability. Evidences of the damage suffered are still easily discernible. This is one of the loveliest paintings in the Uffizi.

The Portrait of the great Pope Julius II, under whom Raphael laboured in Rome, is Number 1131. There are several replicas of this picture, on all of which Raphael did more or less of the finer work, although much of the less important painting was undoubtedly done by his assistants. One of these replicas, the better one, is in the National Gallery in London and another is in the Pitti Collection. The original, in Vasari's time, hung in the Church of Santa Maria del Popolo in Rome. There is much deep appreciation of character shown in this life-like presentment of the great pontiff. Strength and weariness, impetuosity and craft, temper and control, all have left their marks on the wonderful face. The textures, both of flesh and fabric, are marvellously rendered.

If Raphael painted the Youthful Saint John, Number 1127, then it was less carefully done than was usual with the master, and it was the only picture ever painted by him on canvas. All of his other easel pictures are on wood. The original sketch for this picture, in red pencil, is in the collection of drawings in the Uffizi, and would seem to present evidence that the design was by the master, but that the painting was done by a pupil, possibly Giulio Romano. The original painting, by Raphael, made for Cardinal Colonna, is lost. It was highly prized by its owner, but was presented by him in gratitude to the physician who cured him of a serious malady. Its later whereabouts cannot be traced. There is evidence, however, that the original design was used for the production of a number of copies, most of which were undoubtedly school work. One by Sebastiano del Piombo is now in the Louvre. Sebastiano's style may be studied in the typical portrait of an unknown man, Number 3458, called L'Uomo Ammalato, the Sick Man. It was executed in 1514, in a manner quite in keeping with its subject.

To Sebastiano, also, is now attributed Number 1123, the Portrait of a Lady. The original attribution of this interesting work was to Giorgione, but later it was thought to resemble a portrait of

Raphael's supposed mistress, the baker's daughter, La Fornarina, and it was so entitled and ascribed to Raphael. The subject is a woman of Roman features, garlanded with leaves and wearing a velvet bodice. Over her shoulder is thrown a cloak lined with panther skin. It is a well-executed work, with fine textures. Other wandering proposed identifications of this unknown lady include the names of a certain popular improvisatrice, Beatrice of Ferrara, as well as that of the celebrated Marchioness Vittoria Colonna. None seem to be based upon any very satisfactory ground. This picture was the property of the Medici and was left by Cosimo I to one of his faithful bodyguards, Matteo Botti by name. Matteo's grandson, the Marchese Botti, last of the family, bequeathed all his possessions in turn to Cosimo II, so the picture found its way back into the hands of the Medici and was placed in the Uffizi Collection.

From the active brush of the prolific portrait painter Bronzino come two of his finest works, Numbers 159 and 154. The former is the portrait of Bartolommeo Panciatichi, and the latter that of his wife, Lucrezia de' Pucci. They are companion-pieces, of the same dimensions. Both portraits are excellent in character and force, that of the man, with sharp features and piercing eyes and nervous, bony hands, being especially fine.

Lovers of Michelangelo's great frescoes in the Sistine Chapel in the Vatican at Rome will remember how the many nude figures of the rising dead in the Last Judgment gave offence to the sensibilities of some of the clerics of the day. Despite this feeling, however, no one dared to urge any alteration in the work during the fiery master's lifetime, but, after his death, those whose sense of propriety had been outraged by the frankly natural treatment of the figures in question, accomplished their desire, and the ablest of Michelangelo's Florentine followers was employed to clothe the objectionable bodies by painting draperies upon them. This artist was Daniele Ricciarelli, of Volterra, whence he was commonly called Daniele da Volterra. Beside being a loyal follower of Michelangelo, he was earlier a pupil of Sodoma and Baldassare Peruzzi. While he was a good and able painter, his work has suffered severely by contrast with that of the greater artist whose lead he endeavoured to follow. His native town, Volterra, however, was justly proud of Daniele. Upon one occasion, after fame had come to him, he felt the irresistible longing that seems to come to every such great son of a small community, and he went back to the town of his birth and early life for a long visit. His friends and relations still living there made much of him and he was fêted and flattered to his heart's content.

Very probably the adulation even exceeded his fondest desires and in time became most tiresome, as such things are apt to become, and he made preparation to leave the town again to escape the persecution. But the people would not have him leave them so unsatisfied, and Daniele was obliged to yield to their importunate request that he paint them a picture as a parting memorial gift. The panel that he executed in response to this demand is Number 1107, the Murder of the Innocents. We know not what thoughts of dire and sinister import may have found retaliatory expression in the selection of this subject, but we have no evidence that any of the townspeople had so much as the slightest notion that there might have been a humourous side to its meaning. The picture was universally regarded as very beautiful and was given a place of honour in the local cathedral, where it remained until purchased for the Uffizi by Pietro Leopoldo in 1782.

Orazio Alfani's Holy Family, Number 1110, is a picture that shows the combined influence of Perugino and Raphael. Alfani was born in Perugia about the year 1510, and died in Rome in 1583. He was a great lover of the works of Perugino and of the early works of Raphael, both of which he imitated. In 1573 he was honoured by being chosen the first president of the Perugian Academy. His

works are rare. This example, even, has been attributed to Ridolfo Ghirlandajo.

Jusepe de Ribera, the Spanish-Neapolitan painter, called by the Italians Spagnoletto, has but one picture in the Uffizi, Number 1104. It is a picture of Saint Jerome, of minor importance only, but deserving of passing mention.

The remaining pictures in the Tribuna represent schools other than those of central Italy. A good dozen of them are works of the painters of the northern part of the peninsula, some being excellent Venetian pictures, although the greater part of the works of this school are in the Venetian Room which we shall consider separately. There are also some six or eight works of the German, Dutch and Flemish schools.

In the Tribuna there is but one example of the Bolognese school, but that is the masterpiece of Francia, the most important painter of the school. It is the Portrait of Evangelista Scappi, a gentleman of Bologna, Number 1124. While full of excellent character, the work is cold in feeling. The man is dressed in black and painted against a cool landscape. The identification cannot be missed, for the gentleman quaintly holds in his hand a scroll upon which his name is inscribed. The picture has been considerably retouched.

Number 1121, formerly catalogued as a work

by Mantegna, has been variously assigned. The weight of evidence, however, seems to be with Morelli, who gives it to Giovanni Francesco Carotto, a Veronese painter of the late fifteenth and early sixteenth centuries. It is an interesting Portrait of Elisabetta Gonzaga, wife of Guidobaldo di Montefeltro, Duke of Urbino. She is richly dressed, in somewhat bad taste, and possesses a serious although highly intellectual face. Bound upon her forehead by a thin cord is a scorpion, symbolizing her unusual abilities as a logician.

Bernardino Luini, the Lombard colourist, is represented by a picture of Salome, the Daughter of Herodias, with the head of John the Baptist, Number 1135. It is one of his best works, glowing with that warm and harmonious colour for which the artist was so famous. Luini was a pupil of Borgognone, but worked under the influence of Bramantino and Leonardo da Vinci. So much of the latter's inspiration appears in this picture that it was at one time attributed to him.

Two of the most striking pictures in the Tribuna are Titian's superb companion-pieces, both catalogued under the same title, Reclining Venus. The earlier one, Number 1117, was painted in 1537 for Francesco Maria I della Rovere, Duke of Urbino. It represents a nude female figure, reclining upon a luxurious couch, while in the background attend-

ants are selecting garments from a carved chest. The figure is most beautifully modelled, in line and proportion delicate and lovely beyond criticism. If she is a courtesan, as some would maintain, she is certainly one of the most refined type. The face bears a striking resemblance to that of Eleonora Gonzaga, Duchess of Urbino, the wife of Francesco, as painted in a portrait hanging in the Room of the Venetian School. Despite much restoration, the marvellous glow of Titian's flesh painting still holds one spell-bound before this masterpiece. On the foot of the couch reposes a little dog, from which the picture takes its popular name, the Venere del Cagnolino, the Venus of the Little Dog. The work is believed to have been inspired by Giorgione's beautiful Sleeping Venus, now in the Dresden Gallery, which it closely resembles. Number 1108, executed in 1547 for the same patron, presents a bit of a contrast. It is also a reclining nude, but the form is cast in a much more vulgar mould. The flesh, however, is equally real. The face is that of Titian's daughter Lavinia. Over her shoulder leans a caressing Cupid, whose arrows and quiver lie at the foot of the couch. The background is a contrast of rich hangings and sombre landscape. The picture is popularly called the Venere dell' Amorino, Venus of the Little Cupid. Both of these pictures came into the collection

through the marriage of Vittoria della Rovere with the Grand Duke Ferdinando II.

Titian's magnificent portrait of the Archbishop Beccadelli of Bologna, Number 1116, is well worthy of attention for its technical perfection. The portrait was painted in 1552, when the Archbishop was in Venice in the capacity of Papal Nuncio. Titian, at that time, was the most popular portrait painter in the north of Italy. His direct successor in that line, in the next generation, was Giovanni Battista Moroni, pupil of Moretto. Numerous fine portraits from his brush, almost all technically well nigh perfect, are numbered among the treasures of the many of the great collections. The Uffizi has four, Number 582, a portrait of an Unknown Man, here, being probably the least attractive of them. The best are in the Venetian Room.

Paolo Veronese's Holy Family with Saint Catherine, Number 1136, is a fine and characteristic work of relatively small dimensions, none too pleasing, perhaps, because Veronese's manner was better suited to the execution of those vast decorative compositions that were so much in demand in the palaces of the Venetian nobility. The original owners of this picture were Venetians. It would hardly have been valued very highly elsewhere before the middle of the seventeenth century. Veronese died in 1588.

Antonio Allegri, born in the little town of Correggio, whence his commonly accepted name, was one of the unique painters of the Renaissance. He was born about 1494, living only to the age of forty, but in that comparatively short life, he exerted an influence upon art in some ways comparable to that of Leonardo and Raphael. In one respect he excelled both of these great masters, for he was the truest colourist in the whole history of Italian painting. His knowledge of chiaroscuro was quite the equal of that of Leonardo and his shadows have never lost their deep transparency. Correggio's flesh tints are wonderfully luminous and his passion for painting the superficial beauty of lovely women and children has given us some of the most delightful pictures produced by any artist at any time. He was never a student of human nature, not caring to probe beneath the surface, and so we do not find any depth of character in his work. Instead, we find the expression of the full joy of life. His women and children smile and play and are happy, and their smiles are not the subtle ones of Leonardo's creations, but the light and care-free ones of those who habitually look out, not in. In his character as the painter of the joy of life, Correggio is sometimes called "The Faun of the Renaissance." Like the faun, he was interested in the natural manifestations of

life. His "putti" are the best and jolliest children known to Italian art. Like the faun, too, he was of a retiring disposition, caring little for the display of the court or the luxury with which his noble patrons in Mantua surrounded him. His name lives not through his influences on numerous pupils, but through the genuineness of his work and its universal appeal to humanity's love of the frankly beautiful.

Three of the four works belonging to the Uffizi attributed wholly or partly to Correggio are hung in the Tribuna, the earliest being the so-called Repose in Egypt, Number 1118. It was executed about 1516, supposedly for a convent in Correggio, and is one of the master's more serious pictures. Nothing of its history is definitely known. The figures are all graceful and beautifully composed in long sweeping lines, and the colouring is deep and rich. In the execution of this early work appears the promise of the master's later greatness. In Number 1134, a Madonna adoring the Child, we have a picture more in the master's usual vein. It was painted about 1519, and was originally the property of the Duke of Mantua, being later presented to Cosimo III. This picture has been aptly described as "a pretty domestic scene masquerading as a Nativity." While seeming to be a religious composition, there is in reality very little of relig-

ious sentiment or expression in it. The scene is simply one of every-day occurrence, a pretty mother charmed by a playful child. But simple as the story is, it is most beautifully told, in masterful handling of the masses of light and shade, in beauty and harmony of colour, and in delicate grace of execution. Number 1132 is a comparatively poor picture, showing little of Correggio's own workmanship, a Head of the Baptist. Neither subject nor execution are characteristic of the master. It is undoubtedly a school piece. The attribution is questionable. Kugler gives it, with some reason, to Luini.

When the flame of the Renaissance began to show signs of dying out in the late sixteenth century, the three Caracci Brothers in Bologna made a strong effort to revive the spirit of the greatest masters in painting. They organized a school and drew to their studios many young and talented men. But all their efforts were but as the shadows of the real art of the High Renaissance. Annibale Caracci, the elder one of the brothers, born in 1560, was the best painter in the school, but even his name is spoken with indulgent toleration by those whose good fortune it has been to know the real spirit of the great men. There is one mediocre example of Annibale's work in the Tribuna, Number 1133, a Bacchante. The best pupil of the



CORREGGIO. — MADONNA ADORING THE CHILD

Caracci was Domenico Zampieri, known as Domenichino, who was born in 1581. His favourite subjects were religious, historical and mythological. His "Communion of Saint Jerome" in the Vatican Gallery, is popularly rated as one of the great pictures of the world. The Florentine Galleries own only one example of Domenichino's work in the Portrait of Cardinal Agucchia, Number 1109, in the Tribuna, a good work, but also one that is not a satisfactory representative of Domenichino's art.

Giovanni Francesco Barbiere, a later pupil of the school of the Caracci, known as Guercino, Little Squint-eye, is represented by a Sleeping Endymion, Number 1137, of very minor merit, of which we have made mention in connection with Bayard Taylor's visit to the Gallery. This decadent picture is the latest Italian work in the Tribuna. Guercino was born in 1591 and died in 1666.

In the collection of the Tribuna are two works by Rubens, the greatest painter in the Italianized Flemish art. He is not well represented here. The works are Number 1140, Hercules between Vice and Virtue, a studio piece; and a more interesting Portrait of Isabella Brandt, the artist's first wife, Number 197, painted in 1625. Neither of these demands any special comment.

Anthony Van Dyck, the most famous of the pupils of Rubens, has here a good portrait of Sir

John Montfort, of which there is a replica in the Vienna Gallery. It is Number 1115, and is probably a composite work, very little beside the drawing of the composition and the painting of the hands and faces being the personal work of the master. The remainder of the painting, as was the case with most of the numerous portraits from Van Dyck's studio, was probably the work of his carefully trained pupils and assistants.

Number 1128, an Equestrian Portrait of Charles I, long attributed to Van Dyck, is only a school copy. This is not a portrait of Charles I of England, under whom Van Dyck was court painter, but Charles I of Spain, who was at the same time the Holy Roman Emperor Charles V. He died in 1558, while Van Dyck was not born until 1599.

Lucas Van Leyden was an early sixteenth century Fleming, whose work anticipated that of the Dutch school. His Man of Sorrows, Number 1143, is a lonely and not very good example of a school quite different from most of the work in the Tribuna.

Representing the schools of Germany are Lucas Cranach and Albrecht Dürer. Cranach's companion-pieces of Adam and Eve, Numbers 1142 and 1138, are typically stiff and ugly German nudes, holding little of artistic interest other than that which is historical merely. Dürer's Adoration of



DÜRER. — THE ADORATION OF THE MAGI

the Magi, Number 1141, however, is of considerably greater attractiveness and general interest. This great master's work was well-known in Italy during the Renaissance, and its strong intellectual quality made a vital appeal to the great Italians. Raphael entertained a very frank admiration for Dürer's works, and kept engravings and wood-cuts of them about his studio. Occasionally, even, he boldly copied some especially good bits of Dürer's compositions into his own paintings. This Adoration of the Magi is Dürer's first easel-painting of importance. It was painted for Frederick the Wise for the chapel of his castle at Wittenberg. Later it came into the possession of the Emperor Rudolph II and was placed in the Imperial Gallery at Vienna. Toward the close of the eighteenth century the picture was given to the Uffizi in exchange for one by Fra Bartolommeo. In its general feeling this painting is largely Italian, but the Italian traditions have been translated into German modes of expression. In the sacred art of the northern countries of Europe, the younger king in this scene is almost always a Moor. Despite its early naïveté, there is much of nobility in this composition and one finds much pleasure in the study of its beautiful detail at close range, including the flora and fauna. The figure of the younger king is especially good.

While it has been seen that the Tribuna is by no means reserved for the finest works in the collection, the pictures there exhibited are still of much special and relative interest.

# CHAPTER XVIII

## THE UFFIZI GALLERY: THE ROOM OF THE VENETIAN SCHOOL

WHILE Venice was one of the greatest and most important cities in mediæval Italy, it was also in many respects strangely provincial. Most of its power and wealth was due to its location at the head of the Adriatic Sea, and through the hands of its merchant princes passed much of the rich commerce between the Orient and the countries of central Europe.

While Florence was developing a strongly independent art during the fourteenth century, Venice was contentedly accepting the lifeless formalism of the art of Byzantium. It was not until the fifteenth century was well advanced that the painters of Venice began to feel the newer movement that was sweeping all before it south of the Apennines.

About the close of the first quarter of the fifteenth century, two strongly individual artists made their way from Tuscany and Umbria into Venice, attracted, probably, by the excellent opportunities there offered for distinctive labour. They were

Paolo Uccello and Gentile da Fabriano. The latter remained to work and teach in Venice for several years. He found there two local schools of painting, if such they may be called, working quite independently of one another. The earlier one had its centre in the outlying town of Murano, then a community of much greater relative importance than it is to-day. The school comprised several painters of very minor importance, who were not slow, however, to avail themselves of the opportunities offered by the presence of the great Umbrian. Soon the work of the Muranese school began to take on a much more advanced character, under the direction of several members of a family known as the Vivarini. It is not possible satisfactorily to study this early Muranese work in the Uffizi, for the collection of Venetian pictures, in the Room of the Venetian School, possesses only one fair example of the period in Bartolommeo Vivarini's figure of Saint Louis of Toulouse, Number 1568.

In the city of Venice, proper, was found the most flourishing school led by Jacopo Bellini, whose flat-faced Madonna and Child, Number 1562, presents a characteristic example of his work. Authenticated pictures from the brush of Jacopo Bellini are rare. He was active during the second and third quarters of the fifteenth century. But little is known of this pioneer, historically, save that he



The Ascension

The Adoration of the Magi

The Circumcision

MANTEGNA. — TRIPTYCH

was probably born during the closing years of the fourteenth century. Some time previous to 1420 he was married, and became the father of a son, Gentile, and a daughter, Nicolosa. Gentile was evidently named after the Umbrian master, who was then the intimate friend and teacher of Jacopo. While the boy became a painter of importance, no example of his work is found in the Uffizi. The daughter, however, was the means of bringing another strong influence into the art of Venice, for she was married in 1433 to the rising young Paduan, Andrea Mantegna, then twenty-two years of age.

Mantegna figures in Venetian art only as a powerful influence, the strength of which may be estimated by studying one of his ripe works of which the Uffizi is fortunately possessed. This composition is a wonderful triptych, Number 1111, painted about 1459 for the castle chapel of the Marquis Ludovico Gonzaga of Mantua. The central panel depicts the Adoration of the Magi, the right the Circumcision, and the left the Ascension. In each the workmanship is exceedingly delicate and fine, almost that of a miniature, and full of exquisite beauty. There is a touch of true Oriental character noted in the costuming of the train of the Magi, where each figure has a distinct personality. The scene of the Circumcision is set in a great

arcaded hall of distinctly Paduan design, and the figures are most charmingly painted, with feeling and realism. The Ascension is a simpler picture, somewhat less carefully painted, but still very pleasing. This is one of the important masterpieces of the Gallery, and must be studied at first hand to be thoroughly appreciated.

Mantegna's influence was very strongly felt by Giovanni Bellini, illegitimate son of Jacopo, who was born about 1427, and was a pupil of his father. Giovanni was by far the greatest of the Bellini, and his influence, in turn, was exerted on the whole range of the Venetian painters of the Renaissance. The Uffizi possesses only one example of his work. It is an allegorical picture, Number 631, sometimes called the Madonna by the Lake, but more properly an Allegory of the Church. Its scheme is founded upon a popular French religious poem of the fourteenth century. Some of the imagery is doubtless borrowed also from the Song of Solomon. The Church is represented as a female figure, much resembling a Madonna, without the Child, enthroned within a quadrangular enclosure. The space is paved with fine marble and surrounded with a simple paling. Beside the throne are the figures of the two Saints Catherine of Alexandria and of Siena. In the centre of the enclosure several nude children, symbolic of human souls, are

plucking the fruit from the potted Tree of Life. To the right stand the nude figures of Saint Sebastian and the great Adriatic patriarch Saint Job. Both are "plague saints," symbolic of the universal protective power of the Church against physical and spiritual pestilence. The enclosure is guarded by Saint Paul with his great sword, while Saint Peter, with his keys, leans over the paling close by the open gate. Outside is a striking Mantegnesque landscape of lake and mountain, in which may be discerned various figures symbolic of the Faiths of the World, without the pale of the Church. This picture is so very different from the later work of Giovanni that it may be regarded as occupying somewhat of an anomalous position in the history of Venetian art. In common with the later work, however, it is executed in oils. The pictures by Mantegna and Jacopo Bellini that we have noted are in tempera. The difference is a significant one. During the latter half of the fifteenth century, the Flemish use of oil was introduced into Italy and the method of handling the new medium was mastered by Antonello da Messina, who came to Venice to practise his art. Giovanni Bellini was then in the height of his popularity as dean of the painters of Venice. The new method of work produced attractive results and soon the jealous eye of Bellini saw an increasing

number of patrons making their way to the studio of the newcomer. This was indeed too much! Representing himself to be a noble who desired to have his portrait painted, Bellini went himself to Antonello's studio. The painting was soon begun and proceeded apace. Antonello worked openly and without reserve and the sitter watched him shrewdly. When the portrait was finished, Bellini had learned his lesson thoroughly and thenceforward he both used and taught the new style. Subsequent pictures from his studio in tempera were rare, either from the master's own brush or from those of his pupils and followers.

Victor Carpaccio, who became active during the latter part of the fifteenth century, was one of the first painters to successfully combine the influences of the schools of the Vivarini and the Bellini. His Finding of the Cross, Number 583 bis, is a fine fragment that displays his remarkable ability as a story-teller. It is the only example of Carpaccio's work in Florence. Other pictures showing the same combination of influences are the Madonna by Cima da Conegliano, Number 584 bis, and the Madonna with Saint Peter, Number 584, formerly attributed to Cima, but probably by Pier Francesco Bissolo.

The name of Giorgio Barbarelli of Castelfranco is one of the greatest in the history of Italian paint-

ing. Born about 1477 and trained in the studio of Giovanni Bellini, his short life of thirty-three years was brim-full of achievement and influence. He was a fellow-pupil with Titian in the studio of Bellini. In the words of a recent sympathetic critic, he "launched the ship that Titian brought to port." On account of his big, somewhat clumsy physique, this master was commonly called Giorgione, Big George, and by this nickname he is ordinarily known to fame. He has been characterized aptly as an emancipator, — a rejector of conventionality, — an idylist. All these he was, and more. An individuality rare indeed, with powers of execution fully equal to those of conception. Genuine pictures by Giorgione are not numerous, and the Uffizi boasts the possession of two companion-pieces by him, the earliest existing works of the master, painted when he was only about seventeen years of age. Both are scenes from sacred story, but the groups of figures seem only to serve as the excuse for the superb backgrounds of beautiful landscape. Number 630 is the Judgment of Solomon. The figures here are mere marionettes, but the story is easily read. Number 621 is similar in type, but with much better figures. It depicts a scene from the old Rabbinic legend of the Trial of the Infant Moses. It is said that when Moses had reached the age of three years, Pharaoh's coun-

sellors became alarmed and jealous of the favour bestowed upon the child, and they advised that he be killed. To this advice Pharaoh returned the objection that the child was too young and too innocent. The counsellors protested that he was not so unknowing as he appeared. To settle the point, two trays were placed before the babe, one containing live coals and the other a ring set with a large and brilliant ruby. It was agreed that if the child should take the ring, he would be considered as knowing good from evil and should be slain. But if he should reach for the fire, his life would be spared. When the child saw what was placed before him, he reached out at first for the ring, but the Angel Gabriel, present in human form, influenced the child to turn his hand aside. He took up one of the hot coals and put it into his mouth, burning his tongue so badly that he never was able to speak plainly. The counsellors never again made any attempt upon his life.

Number 622, a much later work of Giorgione, is the so-called Portrait of a Knight of Malta. It is altogether a superb painting, well characterized and sensitive, of high refinement and rich effect. The feeling of brooding melancholy that pervades the figure is peculiar to Giorgione's creations.

Although born almost at the same time as Giorgione, the great Tiziano Vecelli outlived him



TITIAN. — MADONNA AND CHILD WITH SAINT JOHN AND SAINT ANTHONY ABBOT

by many years, dying at last in 1576 at the age of ninety-nine, one of the greatest masters of painting in the world. Much of Titian's early success was due to the artistic influence of Giorgione, whose work Titian copied and studied assiduously. Of the dozen or more pictures attributed to Titian in the Uffizi, many are not at all worthy examples and we may properly pass them by, confining attention to those works that have thoroughly established their claim to a high recognition. One of the earliest of these is Number 633, a Madonna and Child with Saint John and Saint Anthony Abbot. This is an exquisitely beautiful creation, showing the influence of Giorgione. The youthful Virgin, radiant and lovely, holds her Child toward the little Saint John, who hands Him flowers. The venerable Saint Anthony, leaning on his crutch, to which is attached his attributional exorcising bell, is one of the finest old men that Titian ever painted. The soft loveliness of the whole picture baffles verbal description.

The ever-popular Flora of Titian, Number 626, is a more mature work, and one that displays more of artifice and conscious effect than does the one just mentioned. The half-length figure of the scantily and uncertainly draped woman is completely characteristic as a type of the palace-bred, voluptuous Venetian woman of Titian's day. All

the textures, of fabric and flesh, despite much repainting, are superb and convincing. In the alluring softness of the form there is some suggestion of the possible truth of the discredited legend that the model for this picture was the beautiful Violante, daughter of Palma Vecchio, with whom Titian was deeply in love. It was painted when Titian was about thirty-eight years old. The popular name of the picture is due to the flowers that the lady holds so temptingly in her hand.

Two of the best portraits ever painted by Titian came into the Uffizi Collection through the famous marriage of Vittoria della Rovere, of which we have made mention. They are the portraits of Francesco Maria della Rovere, Duke of Urbino, Number 605, and Eleonora Gonzaga, the Duchess, his wife, Number 599. These portraits were executed in Venice, about 1536, while the Duke was there in command of the Venetian forces in the war against the Turks. The man is in full armour, wonderfully painted. The face of the Duchess, in her portrait, is strikingly like that of the Reclining Venus in the Tribuna, Number 1117, as is also the curled-up lap-dog. This facial resemblance is too strong to be accidental. The Duchess was the daughter of the most famous woman of her time, Isabella d'Este. As usual, in Titian's better work,



TITIAN. — FLORA

the textures in these portraits are incomparably fine.

Another good portrait by Titian is that of Giovanni delle Bande Nere, son of Giovanni de' Medici and Caterina Sforza, Number 614. This young military leader was one of the interesting members of the Medici family, descended from Lorenzo, the younger brother of Cosimo Pater Patriae. The young man's name, originally, was Ludovico, but after the death of his father, his mother changed his name to that of her husband. With instinctive precaution against the fatal intrigues so common among the members of the powerful families of the time, the mother had the boy taken to a convent while quite young, and brought up with the nuns, in girl's clothes. This, however, did not quench his native military enthusiasm, and he was soon serving as a soldier under Leo X. Rising rapidly, he became Captain of the Republic and won the surname of the Invincible. He was killed at the Battle of Mantua, in 1526, when only twenty-eight years of age. His followers, out of love for their leader, never laid aside the mourning bands that they put on at his death, and hence the young leader became known to history as Giovanni of the Black Bands. He was the father of the Grand Duke Cosimo I.

A very popular portrait is that of Caterina Cor-

naro, Queen of Cyprus, "the Daughter of the Republic," by Titian, Number 648. Much repainting has entirely hidden the master's original work, but even so the picture still shows its worth. The deftness of the work on this portrait is remarkable. Says a recent critic, commenting upon the masterly painting of the many jewels and ornaments in this picture, — "Art does things now with a twist of the hand which earlier it elaborated with endless minuteness." In the background is a spiked wheel, suggestive of the martyr saint whose name this regal lady bears. This feature, and the mere linear suggestion of a nimbus about the head of the figure, mark it as one of those flattering portraits-in-character so popular during and after the Renaissance. Beyond these symbols there is nothing at all suggestive of sanctification about this very worldly lady. This portrait was painted many years after her death. The remaining pictures attributed to Titian are mostly of little interest, the mere passing mention of them being sufficient. Among them we note, in the Vestibule to the Room, Number 609, a school copy of part of the large fresco of the Battle of Cadore painted for the Hall of the Great Council in the Ducal Palace in Venice, and destroyed by fire. In Number 618 is a work that has been thought to be a rough sketch for the great Madonna of the Pesaro Family in the Church of

the Frari, Venice. It is probably only an unfinished school copy. Number 1524 is a mediocre Mater Dolorosa, a very late work of the master.

Number 1540, a Portrait of Sixtus IV; Number 590, a Madonna with the Child Baptist; Number 625, a Madonna with Saint Catherine; and Number 576, a Portrait of the Sculptor Jacopo Sansovino, are all works of the School of Titian, of questionable attribution. The Portrait of Sansovino is a work of some merit.

Vincenzo Catena, pupil of Giovanni Bellini, active during the early sixteenth century, is represented in the collection by a completely finished painting in grisaille, Number 583, a Pietà. This work in monochrome is unusual and interesting. It was formerly attributed to Giovanni Bellini himself.

Jacopo Palma, the Elder, known as Palma Vecchio, was the next great name among the pupils of Giovanni Bellini. There is but one accredited work from his brush here, a Judith, Number 619, in bad condition. Two school pieces show his strong influence, however, Number 650, a Portrait of a Geometrician, painted appropriately on slate, and Number 623, a Santa Conversazione, possibly a contemporary copy. This latter type of religious picture was largely developed by Palma Vecchio; in

fact, it may almost be said to have been invented by him.

A splendid portrait, showing the influence of Giorgione, and at one time attributed to him, is Number 571, a Portrait of a Warrior and his Page. At present the picture is assigned to Giovanni Carotto, although the authorship is still a matter of dispute. The identification of the Warrior is also uncertain. Formerly he was supposed to be the great general Gattamelata. But whoever the Warrior may be and whoever the artist, the work is a most excellent and careful production, full of character and variety, a genuine personal interpretation. There is marked invention displayed in the composition, which is far from conventional. The colouring is warm and pleasing and the condition of the picture excellent.

Two of Palma Vecchio's pupils are here represented, both active during the first half of the sixteenth century, showing in their work the unmistakable influence of Giorgione. Bonifazio Veronese contributes a bold and strongly coloured Last Supper, Number 628, and Giovanni Cariani a characteristic Holy Family, Number 1569.

Among those artists who combined the methods of the Schools of Brescia and Venice, the foremost here represented is Savoldo, also active during the first half of the sixteenth century, in whose work

may be seen the joint influence of Giovanni Bellini and Titian. His Transfiguration, Number 645, is the only picture from his brush in the Uffizi. In the work of Sebastiano Luciani, commonly called Del Piombo, because of his honorary office as keeper of the leaden seal at the Papal Court, there appears the joint influence of Venice and Rome, for this artist was the pupil of Giovanni Bellini but was completely captivated by the titanic strength of the work of Michelangelo. In his Death of Adonis, Number 592, is shown this somewhat unsatisfactory attempt to mingle Venetian colour with Roman drawing that later brought forth such astonishing fruit in the work of Tintoretto.

Paris Bordone, the youngest of the more important pupils of Titian, has two fine portraits in Numbers 577 and 607, both representing unknown men, full of vigour and personality. Jacopo da Ponte, of Bassano, pupil of Bonifazio Veronese, gives us an excellent animal study of unusual character, in his Hunting Dogs, Number 610. This is the only authenticated picture by Bassano in the Uffizi, although the interesting group of Bassano and his Family, Number 595, has been attributed to him. It is probably the work of one of his sons, and suggests the reciprocal influence of the art of the northern countries.

Jacopo Robusti, called Tintoretto, the Little Dyer, from his father's occupation, was the most turbulent of the Venetian painters. At an early age his artistic ability was recognized and the boy was put into the studio of Titian. But the youngster was undisciplined and intolerant of the studious methods of Titian's school, although at heart he thoroughly respected the greatness of the master. At any rate, the fiery apprentice did not long remain with Titian, who complained that the little fellow would do nothing but daub. When he started to work independently, Tintoretto placed on the wall of his studio his motto, expressing the ideal of art that he held before himself, namely, "the drawing of Michelangelo and the colouring of Titian." Examples of Tintoretto's greatest work cannot be seen outside of Venice. In the Uffizi, however, beside several interesting school pieces, there are three good portraits, the best of which are those of the Admiral Veniero, Number 601, seated by an open window overlooking the sea, and the Sculptor-Architect Sansovino, a fine head, Number 638.

Giovan Battista Moroni, pupil of Moretto, has here three fine portraits, all typical of the remarkable "photographic" execution for which this artist is famous. Numbers 586 and 629 represent unidentified subjects, the former an unusual full-

length, life-sized work, painted in 1563. Number 642 is a portrait of Giovanantonio Pantera, a famous writer of the sixteenth century. The book which he holds is his "Monarchy of Christ," printed in 1530.

The real part played by the painting of the sixteenth century in the palaces of the Venetian nobles was a hugely decorative one. For the most part, the plan of the typical Venetian palace included a great hall running through the centre of the building, from front to back, on each of the upper floors. Such halls were lighted by windows at the front and back only, the various chambers of the palace opening out from the halls on each side. Very naturally, then, the Renaissance art of Venice turned its attention to the decoration of the great blank walls of these halls, between the doors of the chambers. Great canvases were painted and affixed to the walls in frames. The subjects were mostly religious, in name at least, but the treatment was brilliantly colourful and partook more of the nature of a pageant than of a devotional scene. By far the most prolific and popular of the artists who produced these great decorative works was Paolo Caliari, better known as Veronese, prodigiously active during the latter half of the sixteenth century, none of whose best work is to be found in Florence. There are, however, several

paintings of his that are worthy of notice. Number 589 is an early work, of minor importance only, probably a sketch for a more completely finished altar-piece, representing the Martyrdom of Santa Giustina, patroness of Padua. Number 603 is a good portrait of an Unknown Man. Number 579, a large Annunciation, is possibly a school production, but is typical of the decorative character of the work for which Veronese and his pupils were so famous. The colonnade in the centre of the composition gives it the effect of a triptych. Number 596, a large work of the school of Veronese, is completely characteristic. It is a many-figured and sumptuous composition representing the Appearance of Esther before Ahasuerus, precisely the kind of picture that would give rich decorative colour to the wall of a Venetian palace.

The last prominent artist among the Venetians to find representation in the Uffizi is Carlo Caliari, son and pupil of Paolo, known as Carletto. He was active during a great part of the seventeenth century, and while he was by no means as great as his father, his work is an interesting product of his struggling age of Decadence. Number 604, one of Carletto's best productions, is a Madonna and Saints, of some local interest. In this picture, together with the Magdalen and Saint Margaret, is noted the figure of the good Saint Frediano, the

Irish-Italian engineer-bishop of Lucca. The rake that he carries is symbolic of some great hydraulic works projected and carried out by him that rendered the plain of Lucca unusually fertile, and produced the conditions that made the name of the city famous for its olives throughout the world. During the sixth century the safety of the town was repeatedly threatened by inundations from the river Serchio. According to the legend, the Bishop Frediano drew a harrow around the city, marking out a new and circuitous course for the river, which obediently took to its new bed, and thereby much increased the fertility of the surrounding plain. Such a deed is well worthy of such a celebration in art.

# CHAPTER XIX

## THE UFFIZI GALLERY: VARIOUS ITALIAN AND FOREIGN PAINTINGS

IMMEDIATELY beyond the Tribuna is the small Room of Various Italian Masters, and beyond this, in turn, are located rooms devoted to the works of the German, Flemish, Dutch, and French Schools, while other works of foreign and domestic schools are found in the rooms opening from the West Corridor. For the most part, this portion of the collection is of relatively less importance and may be treated collectively in a single chapter without unfair discrimination.

In the Room of Various Italian Masters are several good pictures by North Italian painters that supplement those in the Room of the Venetian School. Mantegna, the greatest artist in the Paduan School, is represented here by a completely characteristic picture, in wonderful miniature, Number 1025, the Madonna of the Quarries. This little painting is less than a foot high, but so marvellously has it been executed that the central figure of the Madonna seems colossal. She is charm-



MANTEGNA. — THE MADONNA OF THE QUARRIES

ingly posed, with the nude and well-drawn Child astride her knee, and her drapery clings in those characteristic little folds that resemble antique bronze statuary. Mantegna was a close student and ardent lover of the antique. Behind the Madonna rises a hill, the proportions of which are responsible for the seeming size of her figure. The fortress-topped height in the background is another typical feature of Mantegna's work. The picture takes its name from the tiny figures of men at one side, engaged in quarrying large blocks of stone. It was painted about 1489, while the artist was in Rome.

Cosimo Tura, of Ferrara, was probably a fellow-pupil of Squarcione with Mantegna, and shows much of the influence of the latter. His quaint figure of San Domenico, Number 1557, is a part of a large polyptych, the other panels of which are scattered in Paris, Berlin and Bergamo. This work is quite typical of the painter's style and is unusually well preserved. Correggio is also here further represented by a youthful work, Number 1002, a Madonna and Child with Angels. It is a charming painting, in excellent condition, executed when the artist was about twenty-one years of age. In the singing angels may be noted the promise of his maturing strength. Parmigianino's Madonna and Saints, Number 1006, is typical of the

work of this most noted of Correggio's followers, but shows how impossible it was for any one really to enter the field occupied by Correggio.

Leonardo da Vinci's Lombard School is represented by a work of one of his pupils, Boltraffio. The work is merely a fragment of a larger painting, a Head of a Youth, Number 3447, but it is charmingly done, in a spirit that vividly recalls Leonardo's Virgin of the Rocks. Number 30 bis, a fine Portrait of a Man, of doubtful attribution, has been assigned to another follower of Leonardo, Ambrogio di Predis. The work is worthy of a better place in the Gallery.

All of the pictures just mentioned are in the Room of Various Italian Masters. Several other excellent Italian works are found in the Room of Baroccio, entered from the West Corridor. There may be found one of Andrea del Sarto's finest portraits, that of his wife, Lucrezia del Fede, Number 188. In its richness, the work is almost Venetian. In the face is recognized the model for many a Madonna or saint painted by Andrea in his larger compositions. This is the only known portrait of Lucrezia executed as such. She outlived her husband by almost forty years. The painting is a thorough character study, a bit flattering, perhaps, but none the less convincing.

The indefatigable Bronzino has in this room three fine portraits, Numbers 167, 198, and 172. The two first mentioned are unidentified Portraits of Women, but the latter, a superbly characteristic work, is the Portrait of Eleonora of Toledo, the famous wife of the Grand Duke Cosimo I. By her side is a sturdy little fellow, her son Ferdinando, later the Grand Duke Ferdinando I. Few of Bronzino's numerous portraits are superior to this in character and execution.

The painter for whom this room is named, Federigo Baroccio of Urbino, was a later sixteenth-century Eclectic, whose work was chiefly based on that of Correggio, but shows the influence of Raphael and Giorgione. His Madonna del Popolo, Number 169, was painted in 1579, for the Fraternità of Arezzo, and represents the Virgin in the sky, interceding with the Saviour for a blessing on some pious noblemen below, who are giving alms to the poor of the town. It is a thoroughly pleasing picture. Baroccio's masterpiece hangs near by, Number 1119, a very fine portrait of Francesco Maria II della Rovere, Duke of Urbino. This important nobleman is represented in gold-wrought armour with a dash of warm colour in the broad sash that hangs from his shoulder. The face is not strongly individual, but then neither was the painter. The character of an artist usu-

ally has much to do with that of the portraits he paints.

The list of Eclectic painters represented in this room also includes Guercino, whose Samian Sibyl, Number 1114, has already been mentioned; and the imitator Sassoferrato, whose Mater Dolorosa, Number 191, has a certain popular vogue.

In the near-by Room of Giovanni da San Giovanni are three canvases by this painter of some local fame in the early seventeenth century, Giovanni Manozzi of San Giovanni in the Valdarno. His subjects are unusual and handled with a coarseness of conception, but his manner is almost Venetian. Number 1555, the Marriage Night, is his masterpiece, not lacking in brilliancy and charm. Number 1556, Venus Combing the Head of Cupid, is a characteristic work, as is also Number 137, the Joke of the Parish Priest Arlotto. This latter character was a famous fifteenth-century Florentine wit. His grave is in the Church of the Pretoni, beneath a slab in the pavement bearing the unique inscription, " This sepulchre was constructed by the Parish Priest Arlotto, — for himself and for all who may desire to enter." In this same room are a number of works by foreign artists, among which are worthy of note Sir Peter Lely's Portrait of Nell Gwynne, Number 135, and a very fine Portrait of Stanislas Poniatowski, King of

Poland, Number 3462, by Angelica Kauffmann, pupil of Sir Joshua Reynolds.

Scattered through the rooms of the Foreign Schools, beside the numerous Dutch and Flemish works, are several notable examples of German and French art.

The collection of German works was largely made in the eighteenth century by Anna Lodovica, sister of the erudite Grand Duke Gian Gastone and wife of the Elector Palatine.

Albrecht Dürer is well represented by pictures additional to those already described. He will be remembered as the "great link between mediæval Germany and the Renaissance." His position in his country was well described in his own words: "God sometimes granteth unto a man to learn and know how to make a thing the like whereof in his day no other can contrive." He was as many-sided as Leonardo and his touch with Italy lent new vigour to his work. He travelled south of the Alps in 1505, in order to escape the plague then rampant in Nuremberg. The Italians frankly said that he would have been the greatest of their artists had he been born in Rome or Florence. He lacked one faculty with which such a birth might have endowed him. He was "beauty-blind."

Dürer's Head of Saint Philip, Number 777, and its companion-piece, the Head of Saint James the

Greater, Number 768, are fine works, evidently fragments of something larger, that strongly remind one of the great panels of the Apostles in Munich. They were executed in 1516. His Portrait of his Father, Number 766, is most remarkable, painted in 1490 when the artist was only nineteen years of age. The words describing the character of this old man, given in Albrecht's Family Chronicle, are worth quoting. "He was a patient man, mild and peaceable towards every one, and very thankful to God. He did not need much company nor worldly enjoyment. He was of very few words, a God-fearing man." Albrecht Dürer was the third of eighteen children. His Madonna with the Pear, Number 91, is a subject that he reproduced in several variants. It is dated 1526, and has suffered much from re-painting.

Hans Suess of Kulmbach, an early sixteenth-century German, who worked largely under the influence of Dürer, was the painter of a number of similar sized pictures, all of which seem to have been parts of some large assembly composition. Those in the collection are: Number 713, Peter Walking on the Sea; Number 713 bis, the Martyrdom of Saint Peter; Number 724, the Martyrdom of Saint Paul; Number 729, the Liberation of Saint Peter; Number 740, the Preaching of Saint Peter; Number 740 bis, Saint Paul taken up to

Heaven; Number 748, the Capture of Saints Peter and Paul.

Lucas Cranach the Elder, well-known Saxon painter and intimate friend of Martin Luther, is here represented by four laboriously executed portraits, typical works in his quaint Gothic style. Numbers 838 and 822, painted in 1529, are portraits of Luther and of his wife Katharina von Bora. Luther was born in 1483 and married in 1525. Number 847 is a double portrait of Luther and Melancthon painted in 1545, a year before Luther's death. Number 845 is another double portrait, presenting the likenesses of Johannes and Friedrich, the Electors of Saxony.

Hans Holbein the Younger, of Augsburg, was one of the greatest of the German painters and probably the most cosmopolitan. He was an intimate friend of the great scholar Erasmus, through whom he obtained introduction to influential members of the English nobility. During his latter years he was court painter in London. It is said of him that at one time, when engaged in conversation with the famous Sir Thomas More, Holbein had occasion to refer to a certain nobleman whose name, for the moment, had slipped his memory. Taking paper and crayon, he made a rough but masterly sketch of the man's face from memory, which was so true and characteristic that Sir

Thomas immediately recognized it and supplied the fugitive name. Number 765, Holbein's Portrait of Sir Richard Southwell, is one of his finest works, requiring no critic to speak for it. There is another portrait of the same nobleman in the Louvre, but it is by no means the equal of this one. Number 764 is one of Balthasar Denner's typical portraits, executed with excessively minute attention to detail that suffers little under a magnifying glass. In the eighteenth century, art was of less consequence than artifice.

There are few worthy works of the French School in the Uffizi. In early days the transfer of works of art between Italy and France was all toward France, and in later days this established habit, although somewhat controlled, was but little changed. It was only when a French artist came to Italy to study that his work held much of interest for Italian conoscitori. Claude Lorraine, the first great French landscape painter, was in reality as much Roman as French. One of his best works, executed in Rome in 1672, is a typical misty landscape, Number 848. Antoine Watteau is represented by one of his popular compositions called a Fête Champetre, Number 671. It has only been of recent years, comparatively, that such works as this have had any place at all in the Italian collections. This one was discovered in 1861,

packed away in the store-room of the Pitti Gallery.

The remainder of the paintings of any notable importance in these various rooms are examples of the Dutch and Flemish Schools. The collection of these works is largely due to the taste and activity of the ambitious and prodigal Grand Duke Cosimo III, who died in 1723.

A large triptych tabernacle, from the Convent of Bosco a Frati in the Mugello, Number 744, is a rare work by Nicholas Froment, dated 1461. Little is known of this painter, save that he was the favourite court artist of King René of Anjou at Aix in Provence. His work smacks of the old French imagination combined with the later Dutch realism, producing effects that are at times quite weird. This is notably true of the central panel of this triptych, in which is depicted the Raising of Lazarus. The scene is rendered with entire fidelity to tradition and convention. In the left wing Martha sits at the feet of Christ, and in the right wing the Magdalen anoints the feet of Christ. This tabernacle hangs in the First Room of the Flemish and German Schools. In the same room also hangs an interesting triptych of the Flemish School of the sixteenth century, Number 731, formerly attributed to Jan van Eyck. It is worthy of close comparison with contemporary Italian

work. The central panel depicts the Adoration of the Magi, in which, according to the traditions of Northern art, the younger King is a Moor.

In the Room of Van der Goes, opening from the West Corridor, are a number of good and characteristic works, all of which are worthy of mention.

Number 749, brought from Santa Maria Nuova, is of disputed authorship, but at present assigned to Petrus Cristus, a Netherlandish artist of the late fifteenth century who worked under the influence of the Van Eycks. It is a double portrait of an unknown man and woman, quaint and not unattractive. An odd and quaint Crucifixion, Number 906, is a Flemish work of the fifteenth century by an unknown artist. In it the Magdalen at the foot of the cross is painted with upturned face in an attitude almost grotesque.

The active, individual realism of Rogier van der Weyden, rival of the Van Eycks and town painter of Brussels in the middle of the fifteenth century, is well exemplified in his Deposition, Number 795. This artist was one of the very few Netherlandish painters who visited Italy without being influenced in some distinct way by the art of the great schools in that country. This composition is pervaded by the unrelieved feeling of sorrow and suffering that is so typical of most of Van der Weyden's works.

The room in which these pictures hang is named

in honour of the fifteenth-century Flemish painter, Hugo van der Goes, whose masterpiece, Number 1525, is one of the most important foreign paintings in the Uffizi. This is the great Altar-piece of the Portinari Family that exercised such a very strong influence upon Florentine art. It was one of the earliest of the greater works in oil that made their appearance in Italy when the tempera medium was the only one in successful use there for panel painting. This great triptych came to Florence in a very personal and significant way. The Medici Bank of Florence had many important agencies in the great capitals of Europe and had sent to Brussels, as their resident representative there, a rising young financier, Tommaso Portinari by name. It was he who arranged for the painting of this altar-piece and who donated it to the Church of Sant' Egidio (Saint Giles), connected with the Hospital of Santa Maria Nuova in Florence, where it was placed over the high altar. Saint Giles is most popular as a patron in France, the Netherlands, and Great Britain. An exquisite representation of the Nativity with the Adoring Shepherds forms the main panel of the triptych and on the wings are the figures of the donor and his family with their patron saints. At the left kneels Tommaso Portinari himself, with his two young sons. Behind them stand gigantic figures of their patron

name-saints, Thomas and Anthony Abbot. At the right is the kneeling figure of the wife, Maddalena, with her daughter Margherita, backed by the Magdalen in gorgeous dress and Saint Margaret with the dragon at her feet. Saint Margaret was one of the four great Virgin patronesses who suffered torture and death for their faith. During her torture she was thrown into a dungeon where Satan, in the form of a terrible dragon, appeared to subdue her. Failing to accomplish his purpose he swallowed her alive, but his body was burst asunder and the maid stepped forth unharmed. No composition could be more thoroughly typical of the fifteenth-century Northern art than is this great triptych. In many parts it has been considerably re-painted, but the right wing appears to have remained untouched and is very well preserved.

Hans Memling, of Bruges, another late fifteenth-century painter, was one of the greatest of Van der Weyden's pupils. His Madonna Enthroned with Angels, Number 703, is an exceedingly fine work, combining the daintiness of a miniature with marvellous depth and beauty of colour. The figures of the Madonna and Child are conventionally stiff and unnatural, but the two kneeling angels are most charming, especially the one at the left who playfully holds before the Child an apple, the symbol of the Fall of man that made necessary the



HUGO VAN DER GOES. — ALTAR-PIECE OF THE PORTINARI FAMILY

Redemption. The setting of the scene is rich and lavish in decoration and the glimpses of distant landscape through the spaces on either side are fascinating. In Memling's beautiful portrait of an Unknown Young Man, Number 769, the same delicacy and charming qualities are shown. It is dated 1485. Four other works by Memling or his school are in this room. Number 778, catalogued as a Saint Benedict, is in reality a portrait of a Benedictine Monk in the guise and character of the great Founder of the Order. Numbers 780, 801, 801 bis, are striking and attractive portraits of young men of unknown identification. To Gerard David, working under the influence of Memling, are assigned Number 708, an Adoration of the Magi, and Number 846, a miniature Deposition. Both works show the excellent and carefully studied landscapes for which David was famous. To Quentin Matsys, of Antwerp, is assigned Number 237, a fine double portrait, dated 1502, supposed to be that of the painter and his wife. Matsys was a blacksmith who fell in love with the daughter of an artist. In order to gain the father's consent to the marriage, the young smith turned from the hammer to the brush and became one of the most important painters of his time in Flanders. He is not well represented in the Uffizi. Number 698, a Madonna Enthroned with Saints, a fine example

of the work of Hendrik Bles, called Civetta, and Number 762, a Mater Dolorosa, of minor merit, by Joost van Cleef, complete the list of paintings in the Room of Van der Goes.

Among the many unimportant works in the Room of the Dutch School only half a dozen will repay the attention of the average student. Pieter Brueghel the Elder, of Breda, Dutch by birth but Flemish in manner, is represented by a curious, fantastic representation of the Way to Calvary, Number 892, dated 1559, and a small Country Fête, with tiny uncouth peasant figures, Number 928. The landscape background of the latter is charming.

The Dutch Genre Painters of the seventeenth century, more popularly known as the Dutch Little Masters, are fairly represented in this room. Among the many small pictures attributed to them, several may be selected for especial note. Gerard Dou's Pancake Seller, Number 926, is an excellent type of the work of this popular master. Gabriel Metsu, pupil of Dou, is well represented by two charming little genre pictures of higher life, Number 918, The Lute Player, and Number 972, A Lady and a Huntsman. Franz von Mieris the Elder is similarly represented by The Charlatan, Number 854, and The Courtesan, Number 941. The latter was presented to Cosimo III by the painter. Number

890 is a good portrait of Franz von Mieris, by himself.

Visitors to the great Gallery of the Louvre in Paris will recall the large Rubens room in which are displayed, empanelled upon the walls, a number of large canvases painted about 1620 for Maria de' Medici and intended for the decoration of her palace of the Luxembourg. These great allegorical compositions, laudatory of the Florentine lady and her royal husband, Henry IV of France, were all designed by the famous Flemish artist, Peter Paul Rubens, but executed largely by his pupils and assistants. Two of the pictures belonging to an extension of the series, although never completely finished, were painted entirely by the master himself, and are now in the Room of Rubens in the Uffizi Gallery. They were presented by Maria de' Medici to her family in Florence and for many years hung in the Pitti Palace. Number 140 represents Henry IV at the Battle of Ivry, where in 1590 he defeated the army of the Catholic League. Number 147 represents the Entry of Henry IV into Paris after the Battle of Ivry. The latter is considerably the better work of the two, and presents one of the finest portraits of Henry IV ever painted. As decorative compositions these canvases are superb, but they suffer somewhat by comparison with the great works of much finer feeling

produced by the Italian Schools. Near by hangs a copy of Velasquez's Philip IV of Spain on Horseback, Number 210, made by some of the artists of the School of Rubens. The original is in the Prado at Madrid. Formerly this work was supposed to be an authentic replica by the hand of the great Spanish master himself, and was so catalogued. It is a work of considerable merit. Another fine portrait by Rubens, with much of life and character in it, hangs in the Room of Baroccio. It is Number 180, one of the many interesting canvases upon which the master painted the well-known face and figure of his second wife, Helena Fourment.

Next to Rubens, the greatest animal painter of the seventeenth century was Franz Snyders. Indeed, in some respects, Rubens even acknowledged the superiority of Snyders, and the two men established a certain occasional reciprocity in their work. Snyders sometimes painted the animals that appeared in Rubens' pictures, and Rubens, in turn, sometimes painted human figures for Snyders. The Boar Hunt, Number 220, is a good example of Snyders in his kinetic mood.

Gerard van Honthorst, who worked much in Italy, was a follower of Rembrandt, although not a direct pupil of the great master. His constant use of an effect of brilliant local illumination in semi-obscurity gained for him among the Italian

painters the nickname of Gherardo delle Notti. He was considerably influenced by Caravaggio and the Naturalists of the Decadent period in Italian painting. A thoroughly typical work is his Adoration of the Shepherds, Number 190, recalling both Rembrandt and Correggio. It was painted as an altar-piece for the Church of San Felicità, its acquisition by the Gallery being comparatively recent.

Here and there, throughout these rooms, are fine portraits of many of those who had much to do with the development of the Uffizi Collection. Quite a number of these are by Justus Sustermans, who combined in himself, in a modest way, many of the excellencies of both the Dutch and Flemish Schools, as well as those of the Italian. He was a pupil of Pourbus the Younger. His fine portrait of the philosopher Galileo, Number 163, in the Room of Baroccio, was painted for the great scientist in 1686, and was by him sent as a present to one of his friends in Paris. It came back to Florence through purchase by the Grand Duke Ferdinando I. In the Room of Rubens are three other excellent portraits by Sustermans which should be noted. Number 763 is a magnificent one. It is Claudia de' Medici, daughter of Ferdinando I and wife of the Archduke Leopold of Austria. Number 3426 is the Grand Duke Ferdinando II, and Number 3424 is Vittoria della Rovere, his wife.

It will be remembered that it was under the reign of this energetic ruler that the South and West Corridors of the Gallery were constructed and many important works of art added to the Collection. The Duchess brought to the Gallery upon her marriage, her priceless inheritance of the art treasures of the Dukes of Urbino.

Adjoining the Room of Giovanni da San Giovanni, near the end of the West Corridor, is located the Cabinet of Pastels and Miniatures. A detailed treatment of the numerous fine works in portrait miniature therein contained is somewhat beyond the scope of the present work, and we must content ourselves with the simple mention of those entitled to rank as most important. The numbers refer to cases containing usually two or three works. Number 3380 contains miniatures of Henry IV, Catherine de' Medici, and other members of the royal family of France. Number 3343 contains works by Guido Reni, one of them his own portrait. Number 3355 contains works by Hans Holbein, together with some excellent works of the Flemish School. Those in Number 3446 are by Van Dyck. Bronzino contributes to this unique collection an almost complete set of miniatures of the members of the Medici family from Giovanni di Bicci, father of Cosimo the Elder, to the Grand Duke Cosimo I and his children. The



RUBENS. — PORTRAIT OF THE ARTIST

series is most interesting, all the miniatures being executed in Bronzino's best style, upon plates of copper of uniform size. They are twenty-four in number.

Located at the extreme end of the West Corridor, beyond the Cabinet of Miniatures, are the Rooms of the Drawings. It is possible only for us here to suggest the wealth of interest there preserved for the technician and the connoisseur. We may not enter upon that field. To do the collection any sort of justice would require an entire volume. Only a few of the most popularly interesting sketches and designs in the vast collection can be placed in the exhibition frames, but they are well worth a discriminating study. We pass to the only remaining portion of the Collection of Paintings upon which we have not touched, namely, the Rooms of the Portraits of the Painters, opening from the landing of the main stairway, upon the floor below the Gallery proper.

Most of the remarkable portraits in this Collection were painted by the artists themselves. It was begun by the Cardinal Leopoldo de' Medici, and authentic additions to it are constantly being made up to the present time. We have space only for the mere mention of a few of the more important works in these rooms. Number 224 is Lucas Cranach. Number 228, Rubens, the best in the Col-

lection. Number 262, Carlo Dolci. Number 286, Filippino Lippi, especially good. Number 288, Raphael, especially good. Number 384 bis, Titian. Number 434, Dürer, especially good. Number 540, Sir Joshua Reynolds, especially good. Number 549, Elizabeth Lebrun, especially good. Number 585, Watts. Number 588, Sir John Millais. Number 589, Puvis de Chavannes. Number 600, Lord Leighton. Number 682, Corot. Number 722, Alma Tadema. Number 752, Romney, especially good. Number 1176, Andrea del Sarto. This is sufficient to show the scope and fascinating interest of the Collection. It is not often that one may study so well as here the character of the great artists as their own self-knowledge prompts them to express it.

# CHAPTER XX

## THE UFFIZI GALLERY: THE SCULPTURES

WISELY has it been said that the life-history of man may be read in the dwellings that he builds for his dead. The grave-maker is indeed a master-builder when not only do "the houses that he makes last till doomsday," but when they hold the records of an unscriptured past.

For many centuries after the time of the Emperor Constantine, Roman and early Christian sarcophagi were in fashionable demand in Italy, among the great and wealthy, as costly caskets in which might be laid away, as in a sacred shrine, the bodies of their dead. Numerous examples of such sanctified relics were to be seen in and about every important Christian church or chapel of the middle ages. In many cases, these sarcophagi were elaborately decorated, with carved ornament and figured symbolism of both pagan and Christian import. It was just such elaborate tombs that held the studious interest of the great thirteenth-century architect and sculptor Niccola Pisano, and many another stone-carver of later days. It was largely

due to the great work of those early Gothic sculptors in Italy that the popular interest in the antique was revived. And this revival of interest in the art of classic times was directly responsible for the excavation of classic sites and buildings and the formation of the great collections of classic sculptures that marked the development of the Renaissance. No palace or villa of those days in Italy could be considered properly furnished without its more or less numerous examples of Greek and Roman sculpture, and the great family of the Medici vied with the popes of Rome in the acquisition of ancient marbles.

When the Grand Duke Francesco I transported to Florence the numerous works of art that his ancestors had scattered through their villas and palaces, a large portion of the sculpture now in the Uffizi was thus brought together. Subsequent rulers added somewhat to the collection of antiques, but, in the main, they cared more for the paintings than the sculpture, which latter department, therefore, relapsed into a position of minor importance in the Gallery. There are, however, many good examples, well worthy of mention, to be found in the corridors and in some of the rooms. Those which have been placed in the Tribuna are popularly regarded as the best, but it must be remembered that these sculptures, in common with most

of the so-called Greek works in vogue during the Renaissance, are at best only good Roman copies of the finer Greek originals. The discovery of genuine examples of Hellenic art, through systematic excavation in Greece, was not begun until much later times.

The much-admired Venus de' Medici, Number 342, was found in the extensive ruins of the Villa of Hadrian, near Rome, in the fifteenth century, and later purchased for the Uffizi collection by the Cardinal Ferdinando de' Medici. A modern inscription on the base erroneously describes the figure as the work of Cleomenes, executed in Athens during the third century B. C. It is possible that the inscription is a copy of the one on the original figure, but of that no certain evidence exists. This statue is undoubtedly an ancient replica of a famous Greek original, but it has been much over-rated by the taste of the eighteenth century. The right arm of the figure and both dapper hands are modern. The pose given to them lends to the figure an air of affectation. While the figure is somewhat small, judged in relation to the modern conventionality, the proportions are good. The beauty of this goddess, however, is only skin-deep and can in no way stand in comparison with the grandeur of such a figure as that of the Aphrodite of Melos in the Louvre. Significantly enough, it never occurs to

one to think of the Venus de' Medici as an Aphrodite. Her Roman name is better suited to her own peculiar style of loveliness. It is worth noting that a sculptor of the name of Cleomenes was active in Rome during the reign of Augustus. Some element of interest attaches to the fact that Napoleon thought this Venus a fitting bride for the Apollo del Belvedere, and desired to unite them in the Louvre. Accordingly he took them thither, but they were returned to Italy, and again separated, in 1815. Executed in the same style as the Venus is the Apollino, Number 345, the god being represented as an attractive adolescent youth. This figure was also found in Rome, and brought to Florence in 1780. It is supposed to be a Roman copy of an original by Praxiteles.

Number 346, the fine and striking though repulsive figure of the so-called Arrotino, or Knife-grinder, was found in Rome during the fourteenth century and brought to Florence with the Venus. It represents the muscular Scythian to whom Apollo entrusted the task of flaying Marsyas. The man crouches before a stone upon which he whets his knife, pausing in his action for a moment and raising his brutal face. The work is admirably conceived and executed.

The Wrestlers, Number 343, is a splendid antique group, in which the strain and muscular ac-



VENUS DE' MEDICI

tion of the contest is well displayed. When found, it was badly broken and has been considerably restored, in some cases without much success. The two heads, which were missing, were replaced with other antique heads, quite lacking in fitness, that belonged to works found elsewhere.

Number 344, a Dancing Satyr, has been attributed to Praxiteles. It is a very good figure, anatomically excellent, whose head and arms were supplied by Michelangelo in a style closely imitating the antique.

Along both sides of the East Corridor, which is over a hundred and seventy-five yards in length, are ranged many of the remaining works of classic sculpture, including several interesting sarcophagi. In the vestibule, just outside the entrance to this corridor are found a marble rearing horse, supposed to be a portion of the famous Niobe group, many other figures from which are in the Hall of Niobe. Here also are two splendid Molossian Dogs and a remarkable Boar, Number 19, a genuine Greek work, one of the very finest pieces of antique animal sculpture extant. In the Florentine Mercato Nuovo there is an excellent copy of this work in bronze. Near by, Numbers 16 and 17, are quadrangular trophy-pillars, with excellent triumphal reliefs. Various Roman portrait statues adorn the niches of the Vestibule.

In the East Corridor, proper, at the northern end is a large group, Number 38, representing Hercules slaying the Centaur Nessos. The extensive restorations include practically all of the figure of Hercules and the upper part of the body of the Centaur. Number 39 is a well-preserved sarcophagus, embellished with reliefs representing scenes from the life of the hero whose remains it enclosed. The central panel, in which the hero offers a sacrifice, supplied Raphael with one of the compositions used in his great tapestries. Number 43 is an excellent portrait bust of Julius Cæsar. The Roman sculptors were far superior to the Greeks in the matter of portraiture. Many of the works so classed in this collection are admirable in their rendition of character and personality. We can notice only the best of them. Number 46 is a fine bust of Livia, the wife of the Emperor Tiberius. Number 47 is Augustus. Number 48, a really powerful work, is Marcus Agrippa.

Number 59 is a good full-length figure of an athlete with a vase. Number 60, a delightful head of the youthful Brittanicus. Number 68 is another interesting sarcophagus, decorated with reliefs of the labours of Hercules. Such works as this were frequently made "in stock" to be sold to any buyer. Often a bust with a blank face was carved on the sarcophagus, and when a purchaser for the

work was found, the features were cut in the face according to his order. Many of such sarcophagi preserved for us have never had the face carved in, but present merely the blank form.

Number 77 is a very good portrait of Otho, his famous curled wig being splendidly executed. Number 79, a beautiful Julia, daughter of Titus. Number 85, in coarse contrast, a burly Vespasian.

Among the mythological subjects in the corridor the best are: Number 82, Ariadne; Number 88, Ganymede with the Eagle, badly discoloured; Number 106, Mercury; Number 113, Venus, with an ill-fitted head; Number 119, Apollo.

In the South Corridor is an excellent replica of the popular Fedele della Spina, or Thorn Extractor, Number 138. A fine round altar, with reliefs representing the Sacrifice of Iphigenia, bears the name of Cleomenes. Numbers 35 and 36 are seated portrait figures of Roman matrons, the former, a magnificent work, being commonly identified as Agrippina. From the windows of this Corridor may be obtained splendid views of the Arno, the Ponte Vecchio, and the Court of the Uffizi looking toward the Palazzo Vecchio.

The West Corridor contains fewer works. Number 155 is a Marsyas, restored by Donatello. Number 156, the same subject, is a part of the group to which may have belonged the Arrotino in the

Tribuna. There follows a long series of more formal busts of the Emperors of the Decadence. Near the end, among several beautiful altars of sacrifice, is a fine one dedicated to the Lares of Augustus, Number 236. At the end, an "improved" copy of the Laocoon Group by a Renaissance sculptor, Baccio Bandinelli. No one but Bandinelli himself seems ever to have been able to appreciate the improvement.

The Cabinet of Inscriptions, opening from the West Corridor, contains numerous inscribed tablets in Greek and Latin, let into the walls, together with cinerary urns and votive and sepulchral reliefs. A few good statues are preserved here, notably Number 262, Bacchus and Ampelus; Number 266, Venus Arania; Number 265, Venus Genetrix; and a fine and dignified Priestess, Number 264, whose head is a modern restoration.

Beyond, in the Cabinet of the Hermaphrodite, is a typical figure of the mythical son of Hermes and Aphrodite, whose body became united and identified, in single form, with that of the water-nymph Salmacis, while he was bathing in her fountain. It is Number 306, represented stretched upon a lion-skin. The lower portion is a restoration. Such figures were popular as garden and fountain decorations among the ancients. Number 318 is a large Giant's Head, of the Pergamenian School,

commonly called the Dying Alexander. This is a celebrated fragment. Six large decorative reliefs, with beautiful festoons and scrolls, are parts of the balustrade of the famous Ara Pacis, or Peace Altar of Augustus, erected in Rome on a spot over which the Corso now runs. Other fragments of this great altar are still in situ beneath the street, while still others are in the Museo delle Terme in Rome.

The Hall of Niobe contains the famous series of figures and groups of Niobe and her Children, struck by the shafts of Diana and Apollo. Niobe, it will be remembered, was queen of Thebes, and boasted of the number and beauty of her children. According to Homer she had six sons and six daughters. In her boasting, Niobe derided the goddess Latona, who had but two children, Apollo and Diana. In revenge, Apollo and Diana slew all of Niobe's children with unseen arrows, Apollo first directing his shafts at the sons, and then Diana directing hers at the daughters. When the last, the youngest daughter, was killed, Niobe, in her grief, was turned into a stone, from which a stream of tears continued to flow.

The group from which these excellent figures come is supposed to have formed the decoration of the pediment of a temple. They are evidently Roman copies of the Greek originals by Scopas executed in the fourth century B. C. Most of these

disconnected figures were found in Rome near the Church of Saint John Lateran in 1583 and bought by Cardinal Ferdinando de' Medici for his villa on the Pincian Hill, whence they were brought to Florence in 1771. In ancient Rome they belonged to the temple of Apollo Sosienus. The most striking figures in the group are those of Niobe and her youngest daughter, Number 241; a dying son, Number 244; another young Niobide, Number 248, especially fine and generally regarded as the best of the group; Number 253, another young Niobide, is also excellent. Several figures, found elsewhere, but preserved here, have no connection with the group. They are: Number 243, an Apollo restored as a woman; Number 242, a female figure of unknown import, called the Trophos or Nurse; Number 251, a Psyche; Number 249, a Muse; Number 245, a so-called Narcissus. An interesting drawing by an English architect, Mr. C. R. Cockerell, displayed in the hall, exhibits an attempt to rearrange the figures in the form of a pedimental composition.

In the Cabinet of Gems, at the eastern end of the South Corridor is found an interesting collection of some four hundred artistic jewels, and fine examples of the goldsmith's craft, that belonged to the Medici. Notable among the specimens in the collection are two precious vases of sardonyx that



NIOBE AND HER YOUNGEST DAUGHTER

were the property of Lorenzo de' Medici; a Florentine mosaic portrait of the Grand Duke Cosimo III kneeling before an altar; a jasper cup in the form of a Hydra encrusted with pearls and with a well-carved figure of Hercules in gold; and a rare and beautiful casket of rock-crystal, bearing twenty-four small scenes from the life of Christ. This is one of the finest specimens of such work to be found in Florence. It was executed for Pope Clement VII, who presented it to Caterina de' Medici upon the occasion of her marriage to Henry II of France. These pieces of mediæval craftsmanship are especially interesting when one recalls the number of the great Renaissance artists who received their earliest training in the shop of the goldsmith. In such a list, among others, are found the names of Ghiberti, Ghirlandajo, Brunelleschi, Verrocchio, Luca della Robbia, Orcagna, Andrea del Sarto, Cellini, Pollaiuolo and Botticelli.

## CHAPTER XXI

### THE BARGELLO AND THE CATHEDRAL MUSEUM

WELL within arrow-shot of the Uffizi and the Palazzo Vecchio stands the grim and rugged old stone edifice, with its bold, square tower, commonly known as Il Bargello, one of the most important and characteristically mediæval buildings in Florence. Previous to the middle of the thirteenth century, the site was occupied by the small Palazzo dei Boscoli, an ancient residential palace of which the tower only remains. About the year 1250, the main structure of this little fortress-domicile was razed, and upon the site adjoining the tower was erected a new palace intended as an official residence for the powerful Capitano del Popolo, a sort of deputy Chief Magistrate whose functions included the execution of sentences. The Chief Magistrate, himself, was called Podestà.

In the course of a few years after the completion of the first part of the new palace, it became the residence of the Podestà, and was enlarged and improved to accommodate the needs of this official. The exceedingly picturesque inner court, with a

wide stone stairway, displays upon its walls many armorial bearings of the various Magistrates who resided in the palace. The Podestà was chosen for a term of one year only, which accounts for the large number of these escutcheons. He was required to be a member of a foreign family, of good standing and Guelphic adherence. This partisanship is indicated in the battlements of the palace and tower, which are flat on the top. The Ghibelline battlements were notched.

During the sixteenth century, under the Medici Grand Dukes, the Magistracy of the Podestà was suppressed and the palace given over to the so-called Capitano di Giustizia, or Bargello, an officer who combined the functions of the Chief of Police and Executioner. From his title the structure took its new popular name, by which it is still known. In the middle of the nineteenth century the prison cells into which the old halls had been cut up were torn out and the entire building carefully restored and fitted up as a National Museum. It contains historic examples of the plastic and industrial arts of Italy. No study of Florentine art would be complete without reference to the interesting collection in the Bargello.

Just within the entrance, on the ground floor, is a large vaulted basement hall, poorly lighted, containing a fine collection of weapons and implements

of war. Beyond opens the magnificent old court of which we have made mention, in the colonnade of which stand some inferior sculptures and two unfinished figures by Michelangelo. One of these is a Dying Adonis of masterly conception, while the other is a Victory intended as part of the decoration of the great tomb of Pope Julius II. Michelangelo's design for this superb structure was most elaborate and he began many figures for it, but the project turned into a great disappointment and all that ever came of it is the monument with the great Moses, in the Church of San Pietro in Vincoli, in Rome.

From the opposite corner of the court, a door opens into the Hall of Stone Sculpture and the Room of the Chimney-piece, containing a number of fine and interesting Renaissance marbles. The great mantel, from which the latter room takes its name, was executed by Benedetto da Rovezzano for the Borgherini palace. It is remarkably fine and beautiful, a typical example of the domestic sculpture of the High Renaissance. Beside it are several interesting reliefs by the same sculptor, taken from the monument to San Giovanni Gualberto in the Monastery of the Salvi, which was badly mutilated by the imperial soldiery during the siege of Florence in 1530. They represent scenes from the life of the saint.

In the same room are several important works, mostly unfinished, by Michelangelo. A small Mask of a Faun, Number 124, is said to be the one executed by the great sculptor when a boy in the school of the Casino di San Marco. It was a copy of an antique that the young apprentice had found in the garden, and he had carved the grinning mouth with a full set of teeth. Upon this Lorenzo de' Medici had made some joking comment. "Dost thou not know," said he, "that old people, such as this fellow seems to be, do not have all their teeth?" The young sculptor accepted the criticism seriously and knocked out some of the front teeth, carving the empty gums accordingly. Another youthful work by Michelangelo is the Drunken Bacchus, Number 128, already executed in a most masterly manner, done in Rome during the last years of the fifteenth century. In the corner of the room is a splendid unfinished bust of Brutus, in which the great sculptor's manner of using his chisel can be plainly seen. Michelangelo is said to have remarked that he had not the heart to finish this work after Florence lost her liberty. An interesting Madonna and Child, near by, Number 123, in high relief, is also attributed to Michelangelo.

On the upper floor of the main structure is the large Hall of Donatello, lately restored and decorated in its original style. During the sixteenth

century this hall was cut up into four floors of prison cells, eight on each floor. Here are now preserved some of Donatello's best works of sculpture, together with casts of his masterpieces located elsewhere. The collection is especially prized by the Florentines, for Donato di Niccolo di Betto Bardi was and still is one of Florence's best loved artists. His common nickname of Donatello is a popular and endearing diminutive.

Among the original works by this versatile and strongly influential genius here preserved, the most prominent place is given to the magnificent Saint George, a superb and chivalrous representation of the warrior saint, executed in 1416, that once stood in a niche on the wall of the Church of Or San Michele. It is one of the very finest things in Florence, and in order the better to preserve it from injury, it has been replaced with a good copy in its original position, while here in the Bargello, the priceless statue stands in a niche reproducing that at Or San Michele. Vasari's words of enthusiastic praise of this work are worth quoting.

"For the Guild of Armorers, Donatello executed a most animated figure of Saint George, in his armour. The brightness of youthful beauty, generosity, and bravery shine forth in his face; his attitude gives evidence of a proud and terrible impetuosity; the character of the saint is indeed ex-



DONATELLO. — SAINT GEORGE

pressed most wonderfully, and life seems to move within the stone. It is certain that in no modern figure has there yet been seen so much animation, nor so life-like a spirit in marble, as nature and art have combined to produce by the hand of Donato in this statue."

It will be remembered that Michelangelo was not born until 1475, ten years after the death of Donatello, and thus the great inspiration that came from the earlier artist to the later will be understood. The youthful Michelangelo began his active labours just when the fame of the recently deceased master was at its height. It is said that Michelangelo one day stood before this Saint George, looking up at it in its beautiful niche. Long and silently he stood, and then pronounced the single word "March!"

Near by stands a youthful David, in bronze, Number 56, a slender and charming figure, which is one of the earliest Renaissance efforts to revive the classic study of the nude. Number 57 is another David, less pleasing, with the head of Goliath at his feet. At one side, Number 61, is an excellent Saint John the Baptist, and on the wall, Number 63, a high relief of most delightful conception and execution, representing the Baptist as a child. Donatello's sculptures of children have never been surpassed. Forward stands the stone

figure of the so-called Marzocco, the heraldic lion of Florence, holding the Florentine lily. This figure stood for many years on the ringhiera or platform before the Palazzo Vecchio, where it is now replaced by a bronze cast.

In the later, eastern portion of the palace is the old prison chapel, appropriately dedicated to the Magdalen, with fragmentary remains of frescoes by Giotto or painters of his school, found under whitewash in 1840. Especially interesting is the much-repainted portrait of Dante, done from life, appearing in the damaged picture representing the Saints in Paradise on the end wall.

The long halls adjoining the chapel contain miscellaneous art works of varied description, paintings, small bronzes, ivories, enamels and woodcarvings, as well as shields and weapons, and works in gold and amber, somewhat without the scope of the present work, although all deserving of inspection. In the two halls beyond, opening from the gallery of the courtyard, are some remarkable larger bronzes, however, to which we must devote attention.

Two of the most interesting of these bronzes are Numbers 12 and 13, the panels representing the Sacrifice of Abraham, executed in 1402 by Lorenzo Ghiberti and Filippo Brunelleschi, in competition for the commission for the great bronze

doors of the Baptistery. Ghiberti's design is the superior one, in grace and beauty of line and composition, as well as in delicacy of treatment. It is cast in one piece. Brunelleschi's is vehement, harsh and angular, forceful but with little grace, and cast in several pieces. Upon the exhibition of the panels, when the competition was opened, it is said that Brunelleschi at once recognized the superiority of Ghiberti's work, and withdrew from the contest. The award was made to Ghiberti, and Brunelleschi devoted himself to problems of engineering and architecture, raising the wonderful dome of the Cathedral without scaffolding, a genuine miracle of construction. These two panels are the earliest extant sculptures of the true Renaissance period.

Number 22 is Andrea Verrocchio's celebrated David, executed in 1476, one of the masterpieces of the sculptor. There is something about the head that seems to be a foretaste of Leonardo da Vinci. The meagre bodily development is characteristic of Verrocchio's work. In this respect this figure affords a striking contrast with the David of Michelangelo in the Academy.

Number 82, Giovanni da Bologna's Flying Mercury, is one of the most frequently copied bronzes of the Renaissance. This lithe and airy Messenger of the Gods, poised upon a gust of wind blown

from the mouth of a Zephyr, is easily one of the lightest figures ever made in bronze. Its balance is remarkable, and in grace and movement it can hardly be excelled.

On the floor above is a good collection of reliefs, by Verrocchio, Benedetto da Majano, Mino de Fiesole, and others, together with many fine works in glazed terra-cotta by Andrea and Luca della Robbia and their School. These interesting and charming works, however, are in a field which we must not at this time enter, contenting ourselves only with the remark that it forms quite a study by itself. In a relatively short period of time, it had its origin, its rise, its zenith and its decadence. Good examples of all these periods may be seen in the collection.

We must not, however, close our present study of Florentine art without reference to two priceless works of decorative sculpture preserved in the little Museo di Santa Maria del Fiore, commonly called the Cathedral Museum, in the Piazza del Duomo.

About the year 1885, while workmen were engaged upon the construction of the new façade of the Cathedral of Florence, there was found in a subterranean chapel in the crypt of the Cathedral a pile of sculptured consoles and cornices, half concealed under a mass of rubbish. The attention of



DONATELLO. — CANTORIA FROM THE CATHEDRAL



LUCA DELLA ROBBIA. — CANTORIA FROM THE CATHEDRAL

the Cathedral authorities was called to the find and at once they recognized the brackets and framing of two fine organ-lofts, the sculptured panels of which were then in the Bargello. These noble works had been executed during the first half of the fifteenth century, one by Donatello and one by Luca della Robbia, for the choir of the Cathedral. For about two hundred and fifty years, these beautiful galleries had hung opposite one another on the walls of the Cathedral, and were finally removed and taken to pieces in 1688. The panels with groups of children were placed in the Uffizi and later in the Bargello, while the architectural framing was stored away and forgotten. In 1890 the fragments were put together again, with minor restorations, and placed opposite one another upon the walls of the large hall of the Cathedral Museum. So located, these wonderful works of art afford a splendid opportunity for a comparative study of the effectiveness of the two designs. Both have carefully observed the old rule of architecture, that one may ornament construction, but never construct ornament. Both were finished in the same year, 1438. Luca's work was begun in 1431, two years earlier than Donatello's. Although the sculpture and ornamentation on Luca's cantoria is of finer and more delicate mould than that of Donatello, its plan is simpler. The front of the gallery

bears four panels with exquisite figures of singing children. Two similar panels form the ends and four more fill the spaces between the supporting consoles. The scheme of the whole is supplied by Psalm CL, an Exhortation to Praise God, — with instrument and song, — and the Latin text of the Psalm appears in three lines along the cornices. The two end panels have been removed and hung lower on the wall for better inspection, being replaced above by copies. All these panels are well-known through full-sized and reduced reproductions in cast. Probably no works of sculpture of the Renaissance have been so frequently reproduced and are found in so many modern homes as these beautiful and graceful panels of singing and playing children.

Donatello's cantoria shows a feeling somewhat different. The figured decoration on the front is in one long panel, set in behind little columns encrusted with mosaic, which serves to produce the effect of a division of the panel into four parts. Here the children are vigorous and active little winged genii, running and playing, singing and dancing. The finish of these figures is more rough than that of Luca della Robbia, but the effect at a distance is much more varied and pleasing. Luca's cantoria flattens and loses its character when seen from a distance. Both of these splendid pieces of

work, however, are superb types of the delicate beauty of workmanship that was so strikingly characteristic of the decorative sculpture of the Renaissance. No finer examples could be selected.

THE END.

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# The Important Works of Art Referred to in This Book

## THE MUSEUM OF THE BIGALLO


PAGE

ITALO-BYZANTINE SCHOOL. — Crucifix . . . . 26


## THE CHURCH OF THE SANTA TRINITÀ


ITALO-BYZANTINE SCHOOL. — Crucifix . . . . 4, 26


## THE CHURCH OF SANTA MARIA NOVELLA


CIMABUE. — The Rucellai Madonna . . . . . 42


## THE ACADEMY GALLERY


NO.

52 — COSIMO ROSSELLI. — Santa Barbara in Glory . . . 109
53 — PERUGINO. — Christ in Gethsemane . . . . . 122
55 — FRA FILIPPO LIPPI. — Madonna and Child Enthroned . 85
56 — PERUGINO. — The Deposition . . . . . 122
57 — PERUGINO. — The Assumption . . . . . 119
61 — ANDREA DEL SARTO. — Two Angels . . . . . 126
62 — FRA FILIPPO LIPPI. — The Coronation of the Virgin . 83
65 — SIGNORELLI. — The Magdalen at the Foot of the Cross . 116
70 — MASACCIO. — Saint Anna Enthroned with the Virgin and Child . . . . . 78
71 — VERROCCHIO. — The Baptism of Christ . . . . . 105
72 — PESELLINO. — Predella to Number 55 . . . . . 87
73 — BOTTICELLI. — The Coronation of the Virgin . . . . 92
74 — BOTTICELLI. — Predella to Number 73 . . . . . 92
76 — ANDREA DEL SARTO. — Four Saints . . . . . 125
77 — ANDREA DEL SARTO. — Predella to Number 76 . . 126
78 — PERUGINO. — The Crucifixion . . . . . 124
79 — FRA FILIPPO LIPPI. — Madonna Adoring the Child . 81
80 — BOTTICELLI. — Spring . . . . . 88
82 — FRA FILIPPO LIPPI. — Madonna Adoring the Child . 82
84 — SCHOOL OF VERROCCHIO. — Tobias and the Archangels . 108

| NO. | | PAGE |
|---|---|---|
| 85 | — Botticelli. — Madonna and Child Enthroned with Saints and Angels | 94 |
| 86 | — Fra Filippo Lippi. — Predella with Three Scenes | 87 |
| 92 | — Lorenzo di Credi. — The Adoration of the Shepherds | 107 |
| 97 | — Fra Bartolommeo. — The Vision of Saint Bernard | 113 |
| 98 | — Filippino Lippi and Perugino. — The Descent from the Cross | 124 |
| 99 | — Byzantine School of the XIII Century. — The Magdalen in Penitence with Scenes from Her Life | 27 |
| 100 | — Byzantine School of the XIII Century. — Saint John the Baptist | 34 |
| 101 | — Bonaventura Berlinghieri. — Scenes from the Life of Christ | 34 |
| 102 | — Cimabue. — Madonna Enthroned with Angels and Prophets | 40 |
| 103 | — Giotto. — Madonna Enthroned with Angels | 44 |
| 104 | — Taddeo Gaddi. — The Visitation | 47 |
| 105 | — Taddeo Gaddi. — The Nativity of Christ | 47 |
| 106 | — Taddeo Gaddi. — The Adoration of the Magi | 47 |
| 107 | — Taddeo Gaddi. — The Presentation in the Temple | 47 |
| 108 | — Taddeo Gaddi. — Christ Disputing in the Temple | 47 |
| 109 | — Taddeo Gaddi. — The Baptism of Christ | 47 |
| 110 | — Taddeo Gaddi. — The Transfiguration | 47, 49 |
| 111 | — Taddeo Gaddi. — The Last Supper | 47, 49 |
| 112 | — Taddeo Gaddi. — The Crucifixion | 47, 49 |
| 113 | — Taddeo Gaddi. — The Resurrection | 47, 49 |
| 114 | — Taddeo Gaddi. — Christ Appearing to the Holy Women | 47, 49 |
| 115 | — Taddeo Gaddi. — The Incredulity of Thomas | 47, 49 |
| 117 | — Taddeo Gaddi. — The Bishop of Assisi Clothing Saint Francis | 47, 49, 52 |
| 118 | — Taddeo Gaddi. — The Vision of Pope Innocent III, | 47, 49, 53 |
| 119 | — Taddeo Gaddi. — The Approval of the Franciscan Order | 47, 49, 53 |
| 120 | — Taddeo Gaddi. — The Fiery Apparition of Saint Francis | 47, 49, 54 |
| 121 | — Taddeo Gaddi. — The Martyrdom of Seven Franciscans | 47, 49, 54 |
| 122 | — Taddeo Gaddi. — The Confirmation of the Franciscan Order | 47, 49, 54 |
| 123 | — Taddeo Gaddi. — The Apparition of the Christ Child to Saint Francis | 47, 49, 55 |
| 124 | — Taddeo Gaddi. — The Apparition of Saint Francis to Saint Anthony of Padua | 47, 49, 55 |
| 125 | — Taddeo Gaddi. — Saint Francis Receiving the Stigmata | 47, 49, 56 |
| 126 | — Taddeo Gaddi. — The Death of Saint Francis | 47, 49, 56 |
| 134 | — Ambrogio Lorenzetti. — The Presentation in the Temple | 58 |

| NO. | | PAGE |
|---|---|---|
| 143 | — Don Lorenzo Monaco. — The Annunciation | 61 |
| 154 | — Botticelli. — Tobias and the Archangel | 108 |
| 157 | — Botticelli. — Pietà (Predella Scene) | 97 |
| 158 | — Botticelli. — The Death of Saint Augustine (Predella Scene) | 97 |
| 159 | — Baldovinetti. — The Holy Trinity | 100 |
| 161 | — Botticelli. — Salome with the Head of John the Baptist (Predella Scene) | 97 |
| 162 | — Botticelli. — The Vision of Saint Augustine (Predella Scene) | 97 |
| 164 | — Signorelli. — Madonna and Saints | 117 |
| 165 | — Gentile da Fabriano. — The Adoration of the Magi | 71 |
| 166 | — Fra Angelico. — The Descent from the Cross | 67 |
| 172 | — Fra Bartolommeo. — Portrait of Savonarola as Saint Peter Martyr | 112 |
| 195 | — Domenico Ghirlandajo. — The Adoration of the Shepherds | 101 |
| 233 | — Baldovinetti. — Three Scenes in the Life of Christ | 100 |
| 241 | — Perugino. — Portrait of Don Baldassare, Abbot of Vallombrosa | 122 |
| 242 | — Perugino. — Portrait of Don Biagio Milanesi, General of the Vallombrosan Order | 122 |
| 266 | — Fra Angelico. — The Last Judgment | 70 |


*Sculpture*


Michelangelo. — David . . . . . 15, 233, 327


## THE MUSEUM OF SAN MARCO

*Frescoes*


Fra Angelico. — The Crucifixion with Saint Dominick . . . . . 132
Fra Angelico. — Saint Peter Martyr . . . . . 133
Fra Angelico. — Saint Dominick . . . . . 134
Fra Angelico. — Christ as a Pilgrim Received by Dominicans . . . . . 134
Fra Angelico. — Saint Thomas Aquinas . . . . 135
Poccetti. — Scenes from the Life of Saint Antonino . 134
Sogliani and Fra Bartolommeo. — "La Provvidenza" . . . . . 135
Fra Angelico. — The Crucifixion with Numerous Saints . . . . . 136
Domenico Ghirlandajo. — The Last Supper . . 141
Fra Angelico. — The Annunciation . . . . . 142
Fra Angelico. — The Transfiguration . . . . . 143
Fra Angelico. — The Coronation of the Virgin . . 143
Fra Angelico. — Madonna Enthroned with Saints . 144

NO. PAGE

*Easel Paintings*

21 — SCHOOL OF FRA FILIPPO LIPPI. — The Annunciation . 135
FRA BARTOLOMMEO. — Portrait of Savonarola . . 144
FLORENTINE SCHOOL OF THE XV CENTURY. — The Execution of Savonarola in the Piazza Signoria . . 144
PONTORMO. — Portrait of Cosimo de' Medici the Elder 145
FRA BENEDETTO. — The Coronation of the Virgin . 145
FRA ANGELICO. — The Madonna of the Star . . 144
FRA ANGELICO. — The Annunciation and The Adoration of the Magi . . . . . 145

THE UFFIZI GALLERY

*Paintings*

1 — GRECO-BYZANTINE SCHOOL OF THE X CENTURY. — Madonna Enthroned with Angels . . . . . 156
2 — ITALO-BYZANTINE SCHOOL OF THE XII CENTURY. — Madonna . . . . . 157
3 — ITALIAN SCHOOL OF THE XII CENTURY. — Christ on the Cross . . . . . 157, 159
4 — ITALIAN SCHOOL OF THE XIII CENTURY. — Christ on the Cross . . . . . 158
5 — GUIDO DA SIENA. — Madonna . . . . . 165
6 — PUCCIO CAPANNA (?). — Christ on the Cross . . . 158
7 — FLORENTINE SCHOOL OF THE XIV CENTURY. — Madonna Enthroned with Saints Peter and Paul . . 159
8 — DON LORENZO MONACO. — Christ in Gethsemane . 160
10 — FLORENTINE SCHOOL OF THE XIV CENTURY. — Saint Bartholomew Enthroned . . . . . 162
12 — SCHOOL OF GIOTTO. — Christ on the Cross . . . 160
12 — ANDREA DEL CASTAGNO. — The Crucifixion . . . 220
14 — SCHOOL OF ORCAGNA. — Saint John the Evangelist Enthroned . . . . . 161
15 — PIETRO LORENZETTI. — Madonna . . . . . 165
16 — PIETRO LORENZETTI. — The Hermits of the Thebaid . 165
17 — FRA ANGELICO. — The Madonna of the Linaiuoli . . 177
20 — FLORENTINE SCHOOL OF THE XIV CENTURY. — Saint Cecilia Enthroned, with Scenes from Her Life . 162
22 — RAFFAELINO DEL GARBO. — Madonna and Saints . . 228
23 — SIMONE MARTINI AND LIPPO MEMMI. — The Annunciation with Saints . . . . . 166
27 — GIOTTINO (?). — The Descent from the Cross . . 168
30 — PIERO POLLAIUOLO. — Portrait of Galeazzo Sforza, Duke of Milan . . . . . 224
30 bis AMBROGIO DE PREDIS. — Portrait of a Man . . . 290
39 — BOTTICELLI. — The Birth of Venus . . . . . 195
39 — DON LORENZO MONACO. — The Adoration of the Magi 160

| NO. | | PAGE |
|---|---|---|
| 40 | — Don Lorenzo Monaco. — Pietà | 160 |
| 41 | — Don Lorenzo Monaco. — Madonna and Saints | 160 |
| 45 | — Lorenzo di Bicci. — Saints Cosimo and Damiano | 169 |
| 52 | — Paolo Uccello. — A Battle Scene | 203 |
| 56 | — Baldovinetti. — The Annunciation | 222 |
| 60 | — Baldovinetti. — Madonna and Saints | 222 |
| 65 | — Cosimo Rosselli. — Madonna in Glory | 224 |
| 65 | — Cosimo Rosselli. — Adoration of the Magi | 203 |
| 66 | — School of Botticelli. — The Banquet of Ahasuerus | 169 |
| 67 | — School of Botticelli. — The Banquet of Vashti | 169 |
| 68 | — School of Botticelli. — The Triumph of Mordecai | 169 |
| 69 | — Piero Pollaiuolo. — Hope | 201 |
| 70 | — Piero Pollaiuolo. — Justice | 185 |
| 71 | — Fra Bartolommeo and Albertinelli. — The Last Judgment | 230 |
| 71 | — Piero Pollaiuolo. — Temperance | 201 |
| 72 | — Piero Pollaiuolo. — Faith | 201 |
| 73 | — Piero Pollaiuolo. — Charity | 185 |
| 74 | — Signorelli. — Madonna | 212, 217 |
| 81 | — Piero di Cosimo. — The Immaculate Conception | 227 |
| 83 | — Piero di Cosimo. — Perseus Liberating Andromeda | 228 |
| 91 | — Dürer. — The Madonna with the Pear | 294 |
| 93 | — Andrea del Sarto. — Noli me Tangere | 245 |
| 135 | — Sir Peter Lely. — Portrait of Nell Gwynne | 292 |
| 137 | — Giovanni da San Giovanni. — The Joke of the Parish Priest Arlotto | 292 |
| 140 | — Rubens. — Henry IV at the Battle of Ivry | 303 |
| 147 | — Rubens. — The Entry of Henry IV into Paris after the Battle of Ivry | 303 |
| 154 | — Bronzino. — Portrait of Lucrezia de' Pucci | 255 |
| 159 | — Bronzino. — Portrait of Bartolommeo Panciatichi | 255 |
| 163 | — Sustermans. — Portrait of Galileo | 305 |
| 167 | — Bronzino. — Portrait of a Lady | 291 |
| 169 | — Baroccio. — The "Madonna del Popolo" | 291 |
| 172 | — Bronzino. — Portrait of Eleanora of Toledo, Wife of Cosimo I, and Her Son Ferdinando | 291 |
| 180 | — Rubens. — Portrait of Helen Fourment, the Second Wife of the Artist | 304 |
| 188 | — Andrea del Sarto. — Portrait of Lucrezia del Fede, the Wife of the Artist | 290 |
| 190 | — Gerard van Honthorst. — The Adoration of the Shepherds | 305 |
| 191 | — Sassoferrato. — Mater Dolorosa | 292 |
| 197 | — Rubens. — Portrait of Isabella Brandt, the First Wife of the Artist | 265 |
| 198 | — Bronzino. — Portrait of a Young Woman | 291 |
| 210 | — School of Rubens. — Philip IV of Spain on Horseback | 304 |
| 220 | — Snyders. — The Boar Hunt | 304 |

| NO. | | PAGE |
|---|---|---|
| 237 | — QUENTIN MATSYS. — Double Portrait of the Painter and His Second Wife | 301 |
| 280 | — ANDREA DEL SARTO. — Portrait of the Artist | 244 |
| 287 | — PERUGINO. — Portrait of Francesco delle Opere | 249 |
| 571 | — CAROTTO. — Portrait of a Warrior and His Page | 282 |
| 576 | — SCHOOL OF TITIAN. — Portrait of Jacopo Sansovino | 281 |
| 577 | — PARIS BORDONE. — Portrait of a Man | 283 |
| 579 | — SCHOOL OF PAOLO VERONESE. — The Annunciation | 286 |
| 582 | — MORONI. — Portrait of a Man | 261 |
| 583 | — CATENA. — Pietà | 281 |
| 583 bis | CARPACCIO. — The Finding of the Cross | 274 |
| 584 | — BISSOLO. — Madonna with Saint Peter | 274 |
| 584 bis | CIMA DA CONEGLIANO. — Madonna | 274 |
| 586 | — MORONI. — Portrait of a Man | 284 |
| 589 | — PAOLO VERONESE. — The Martyrdom of Saint Giustina | 286 |
| 590 | — SCHOOL OF TITIAN. — Madonna and the Child Baptist | 281 |
| 592 | — SEBASTIANO DEL PIOMBO. — The Death of Adonis | 283 |
| 595 | — JACOPO BASSANO (?). — Portraits of the Painter's Family | 283 |
| 596 | — SCHOOL OF PAOLO VERONESE. — Esther before Ahasuerus | 286 |
| 599 | — TITIAN. — Portrait of the Duchess of Urbino | 278 |
| 601 | — TINTORETTO. — Portrait of Admiral Veniero | 284 |
| 603 | — PAOLO VERONESE. — Portrait of a Man | 286 |
| 604 | — CARLETTO. — Madonna with Saints and Angels | 286 |
| 605 | — TITIAN. — Portrait of the Duke of Urbino | 278 |
| 607 | — PARIS BORDONE. — Portrait of a Young Man | 283 |
| 609 | — SCHOOL OF TITIAN. — The Battle of Cadore | 280 |
| 610 | — JACOPO BASSANO. — Hunting Dogs | 283 |
| 614a | — TITIAN. — Portrait of Giovanni delle Bande Nere | 279 |
| 618 | — SCHOOL OF TITIAN. — Madonna | 280 |
| 619 | — PALMA VECCHIO. — Judith | 281 |
| 621 | — GIORGIONE. — The Child Moses Undergoing the Trial by Fire | 275 |
| 622 | — GIORGIONE. — A Knight of Malta | 276 |
| 623 | — PALMA VECCHIO. — Santa Conversazione | 281 |
| 625 | — SCHOOL OF TITIAN. — Madonna with Saint Catherine | 281 |
| 626 | — TITIAN. — Flora | 277 |
| 628 | — BONIFAZIO VERONESE. — The Last Supper | 282 |
| 629 | — MORONI. — Portrait of a Man | 284 |
| 630 | — GIORGIONE. — The Judgment of Solomon | 275 |
| 631 | — GIOVANNI BELLINI. — An Allegory of the Church | 272 |
| 633 | — TITIAN. — Madonna and Child with Saint Anthony Abbot | 277 |
| 638 | — TINTORETTO. — Portrait of Sansovino | 284 |
| 642 | — MORONI. — Portrait of Giovanni Antonio Pantera | 285 |
| 645 | — SAVOLDO. — The Transfiguration | 283 |
| 648 | — TITIAN. — Caterina Cornaro | 280 |

| NO. | | PAGE |
|---|---|---|
| 650 | — SCHOOL OF PALMA VECCHIO. — Portrait of a Geometrician | 281 |
| 671 | — WATTEAU. — Fête Champêtre | 296 |
| 698 | — HENDRIK BLES. — Madonna Enthroned with Saints | 301 |
| 703 | — HANS MEMLING. — Madonna Enthroned with Angels | 300 |
| 708 | — GERARD DAVID (?). — Adoration of the Magi | 301 |
| 713 | — KULMBACH. — Saint Peter Walking on the Sea | 294 |
| 713 bis | KULMBACH. — The Martyrdom of Saint Peter | 294 |
| 724 | — KULMBACH. — The Martyrdom of Saint Paul | 294 |
| 729 | — KULMBACH. — The Liberation of Saint Peter | 294 |
| 731 | — FLEMISH SCHOOL OF THE XVI CENTURY. — The Adoration of the Magi | 297 |
| 740 | — KULMBACH. — The Preaching of Saint Peter | 294 |
| 740 bis | KULMBACH. — Saint Paul Taken Up to Heaven | 294 |
| 744 | — NICHOLAS FROMENT. — Triptych Tabernacle with the Raising of Lazarus | 297 |
| 748 | — KULMBACH. — The Capture of Saints Peter and Paul | 295 |
| 749 | — PETRUS CRISTUS (?). — Double Portrait of Man and Woman | 298 |
| 762 | — JOOST VAN CLEEF. — Mater Dolorosa | 302 |
| 763 | — SUSTERMANS. — Portrait of Claudia de' Medici | 305 |
| 764 | — DENNER. — Portrait | 296 |
| 765 | — HANS HOLBEIN THE YOUNGER. — Portrait of Sir Richard Southwell | 296 |
| 766 | — DÜRER. — Portrait of the Artist's Father | 294 |
| 768 | — DÜRER. — Saint James the Greater | 294 |
| 769 | — MEMLING. — Portrait of a Youth | 301 |
| 777 | — DÜRER. — Head of Saint Philip | 293 |
| 778 | — MEMLING. — Benedictine Monk in the Character of Saint Benedict | 301 |
| 780 | — MEMLING. — Portrait of a Youth | 301 |
| 795 | — ROGER VAN DER WEYDEN. — The Entombment | 298 |
| 801 | — MEMLING. — Portrait of a Youth | 301 |
| 801 bis | SCHOOL OF MEMLING. — Portrait of a Youth | 301 |
| 822 | — LUCAS CRANACH THE ELDER. — Portrait of Katharina von Bora | 295 |
| 838 | — LUCAS CRANACH THE ELDER. — Portrait of Martin Luther | 295 |
| 845 | — LUCAS CRANACH THE ELDER. — Double Portrait of Johannes and Friedrich, Electors of Saxony | 295 |
| 846 | — GERARD DAVID. — The Deposition | 301 |
| 847 | — LUCAS CRANACH THE ELDER. — Double Portrait of Melancthon and Luther | 295 |
| 848 | — CLAUDE LORRAINE. — Landscape | 296 |
| 854 | — FRANZ VAN MIERIS THE ELDER. — The Charlatan | 302 |
| 890 | — FRANZ VAN MIERIS THE ELDER. — Portrait of the Artist | 303 |
| 992 | — PETER BRUEGHEL THE ELDER. — The Way to Calvary | 302 |
| 806 | — FLEMISH SCHOOL OF THE XV CENTURY. — The Crucifixion | 298 |

| NO. | | PAGE |
|---|---|---|
| 918 | — METSU. — The Lute Player | 302 |
| 926 | — DOU. — The Pancake Seller | 302 |
| 928 | — PETER BRUEGHEL THE ELDER. — Country Fête | 302 |
| 941 | — FRANZ VAN MIERIS THE ELDER. — The Courtesan | 302 |
| 972 | — METSU. — A Lady and a Sportsman | 302 |
| 1002 | — CORREGGIO. — Madonna, Child and Angels | 289 |
| 1006 | — PARMIGIANINO. — Madonna and Saints | 289 |
| 1025 | — MANTEGNA. — The Madonna of the Quarries | 288 |
| 1104 | — SPAGNOLETTO. — Saint Jerome | 258 |
| 1107 | — VOLTERRA. — The Murder of the Innocents | 257 |
| 1108 | — TITIAN. — Reclining Venus Caressed by a Cupid | 248, 260 |
| 1109 | — DOMENICHINO. — Portrait of Cardinal Agucchia | 265 |
| 1110 | — ALFANI. — The Holy Family | 257 |
| 1111 | — MANTEGNA. — Triptych with the Adoration of the Magi | 271 |
| 1112 | — ANDREA DEL SARTO. — The Madonna of the Harpies | 240 |
| 1114 | — GUERCINO. — The Sibyl of Samos | 249, 292 |
| 1115 | — VAN DYCK. — Portrait of Sir John Montfort | 266 |
| 1116 | — TITIAN. — Portrait of the Archbishop Beccadelli | 261 |
| 1117 | — TITIAN. — Reclining Venus | 248, 259, 278 |
| 1118 | — CORREGGIO. — The Repose in Egypt | 263 |
| 1119 | — BAROCCIO. — Portrait of Francesco Maria II della Rovere | 291 |
| 1120 | — RAPHAEL. — Portrait of a Lady | 251 |
| 1121 | — CAROTTO. — Portrait of Elisabetta Gonzaga | 258 |
| 1122 | — PERUGINO. — Virgin and Child with Saints John Baptist and Sebastian | 250 |
| 1123 | — SEBASTIANO DEL PIOMBO. — "La Fornarina" | 248, 254 |
| 1124 | — FRANCIA. — Portrait of Evangelista Scappi | 258 |
| 1125 | — FRANCIABIGIO. — The Madonna of the Well | 251 |
| 1126 | — FRA BARTOLOMMEO. — The Prophet Isaiah | 250 |
| 1127 | — SCHOOL OF RAPHAEL. — Youthful Saint John in the Desert | 248, 254 |
| 1128 | — SCHOOL OF VAN DYCK. — Portrait of the Emperor Charles V | 266 |
| 1129 | — RAPHAEL. — The Madonna of the Goldfinch | 252 |
| 1130 | — FRA BARTOLOMMEO. — The Prophet Job | 250 |
| 1131 | — RAPHAEL. — Portrait of Pope Julius II | 253 |
| 1132 | — SCHOOL OF CORREGGIO. — The Head of John the Baptist | 263 |
| 1133 | — ANNIBALE CARRACCI. — A Bacchante | 264 |
| 1134 | — CORREGGIO. — Madonna Adoring the Child | 263 |
| 1135 | — LUINI. — Salome with the Head of John the Baptist | 259 |
| 1136 | — PAOLO VERONESE. — Madonna and Child with Saints | 261 |
| 1137 | — GUERCINO. — Endymion Sleeping | 249, 265 |
| 1138 | — LUCAS CRANACH THE ELDER. — Eve | 266 |
| 1140 | — RUBENS. — Hercules between Vice and Virtue | 265 |
| 1141 | — DÜRER. — The Adoration of the Magi | 267 |
| 1142 | — LUCAS CRANACH THE ELDER. — Adam | 266 |

| NO. | | PAGE |
|---|---|---|
| 1143 | — LUCAS VAN LEYDEN. — The Man of Sorrows | 266 |
| 1153 | — ANTONIO POLLAIUOLO. — Scenes from the Story of Hercules | 223 |
| 1154 | — BOTTICELLI. — Portrait of Piero di Lorenzo de' Medici | 189 |
| 1155 | — BRONZINO. — Portrait of Garzia de' Medici | 246 |
| 1156 | — BOTTICELLI. — Judith with the Head of Holofernes | 187 |
| 1158 | — BOTTICELLI. — The Discovery of the Body of Holofernes | 189 |
| 1160 | — LORENZO DI CREDI. — The Annunciation | 210 |
| 1162 | — FRA ANGELICO. — The Naming of the Baptist | 220 |
| 1163 | — LORENZO DI CREDI. — Portrait of Verrocchio | 226 |
| 1164 | — BRONZINO. — Portrait of Maria de' Medici | 246 |
| 1167 | — MASACCIO. — Portrait of an Old Man | 220 |
| 1168 | — LORENZO DI CREDI. — The Virgin and Evangelist | 227 |
| 1169 | — ANDREA DEL SARTO. — Portrait of a Youth | 245 |
| 1178 | — FRA ANGELICO. — The Marriage of the Virgin | 220 |
| 1179 | — BOTTICELLI. — Saint Augustine | 186 |
| 1182 | — BOTTICELLI. — Calumny | 197 |
| 1184 | — FRA ANGELICO. — The Death of the Virgin | 220 |
| 1198 | — PONTORMO. — Marriage Plate with the Birth of the Baptist | 246 |
| 1239 | — MICHELANGELO. — The Doni Madonna | 216 |
| 1249 | — GRANACCI. — Joseph Conducted to Prison | 169 |
| 1252 | — LEONARDO DA VINCI. — The Adoration of the Magi | 206, 225 |
| 1254 | — ANDREA DEL SARTO. — Saint James and Two Children | 245 |
| 1257 | — FILIPPINO LIPPI. — The Adoration of the Magi | 225 |
| 1259 | — ALBERTINELLI. — The Visitation | 229 |
| 1265 | — FRA BARTOLOMMEO. — Madonna Enthroned with Saint Anne and Various Saints | 233 |
| 1266 | — BRONZINO. — Portrait of a Sculptor | 246 |
| 1267 bis | BOTTICELLI. — The Madonna of the Magnificat | 192 |
| 1268 | — FILIPPINO LIPPO. — Madonna Crowned by Angels | 225 |
| 1269 | — GIORGIO VASARI. — Portrait of Lorenzo il Magnifico | 246 |
| 1271 | — BRONZINO. — Christ in Limbo | 246 |
| 1272 | — BRONZINO. — Portrait of Ferdinando de' Medici | 246 |
| 1273 | — BRONZINO. — Portrait of Maria de' Medici | 246 |
| 1275 | — RIDOLFO GHIRLANDAJO. — A Miracle of San Zanobi | 239 |
| 1277 | — RIDOLFO GHIRLANDAJO. — The Burial of San Zanobi | 239 |
| 1279 | — SODOMA. — Saint Sebastian | 237 |
| 1280 | — GRANACCI. — The Virgin Giving Her Girdle to Saint Thomas | 234 |
| 1282 | — GRANACCI. — Joseph Presenting His Father and Brothers to Pharaoh | 169 |
| 1286 | — BOTTICELLI. — The Adoration of the Magi | 190 |
| 1288 | — SCHOOL OF VERROCCHIO. — The Annunciation | 204 |
| 1289 | — BOTTICELLI. — The Madonna of the Pomegranate | 192 |
| 1290 | — FRA ANGELICO. — The Coronation of the Virgin | 179, 220 |

| NO. | | PAGE |
|---|---|---|
| 1291 | — SIGNORELLI. — The Holy Family | 212 |
| 1294 | — FRA ANGELICO. — Predella to Number 17 | 179 |
| 1295 | — DOMENICO GHIRLANDAJO. — The Adoration of the Magi | 213 |
| 1297 | — DOMENICO GHIRLANDAJO. — Madonna Enthroned | 214 |
| 1298 | — SIGNORELLI. — Predella with the Nativity | 212 |
| 1299 | — BOTTICELLI. — Fortitude | 185 |
| 1300 | — PIERO DELLA FRANCESCA. — Portraits of Federigo di Montefeltro and His Wife Battista Sforza | 221 |
| 1301 | — ANTONIO POLLAIUOLO. — Saint Eustace, Saint James and Saint Vincent | 211 |
| 1303 | — BOTTICELLI. — Madonna and Child Enthroned | 186 |
| 1305 | — DOMENICO VENEZIANO. — Madonna and Saints | 201 |
| 1306 | — PIERO POLLAIUOLO. — Prudence | 185 |
| 1307 | — FRA FILIPPO LIPPI. — The Virgin Adoring the Child | 209 |
| 1309 | — DON LORENZO MONACO. — The Coronation of the Virgin | 174 |
| 1310 | — GENTILE DA FABRIANO. — Four Panels from a Polyptych | 180 |
| 1311 | — LORENZO DI CREDI. — Noli me Tangere | 227 |
| 1312 | — PIERO DI COSIMO. — Perseus Liberating Andromeda | 228 |
| 1313 | — LORENZO DI CREDI. — Christ and the Samaritan | 227 |
| 1314 | — LORENZO DI CREDI. — The Annunciation | 227 |
| 1316 | — BOTTICELLI. — The Annunciation | 198 |
| 1524 | — TITIAN. — Mater Dolorosa | 281 |
| 1525 | — HUGO VAN DER GOES. — The Altar-piece of the Portinari Family | 299 |
| 1540 | — SCHOOL OF TITIAN. — Portrait of Sixtus V | 281 |
| 1544 | — CAPORALI. — Madonna and Angels | 183 |
| 1547 | — PERUGINO AND SIGNORELLI. — The Crucifixion | 213 |
| 1549 | — FILIPPINO LIPPI (?). — Madonna Adoring the Child | 210 |
| 1555 | — GIOVANNI DA SAN GIOVANNI. — The Marriage Night | 292 |
| 1556 | — GIOVANNI DA SAN GIOVANNI. — Venus Combing the Head of Cupid | 292 |
| 1557 | — COSIMO TURO. — San Domenico | 289 |
| 1562 | — JACOPO BELLINI. — Madonna and Child | 270 |
| 1563 | — MELOZZO DA FORLI. — The Angel of the Annunciation | 224 |
| 1568 | — BARTOLOMMEO VIVARINI. — Saint Louis of Toulouse | 270 |
| 1569 | — CARIANI. — The Holy Family | 282 |
| 3424 | — SUSTERMANS. — Portrait of Vittoria della Rovere | 305 |
| 3426 | — SUSTERMANS. — Portrait of Ferdinando II | 305 |
| 3436 | — BOTTICELLI. — The Adoration of the Magi | 199 |
| 3447 | — BOLTRAFFIO. — Head of a Youth | 290 |
| 3452 | — LORENZO DI CREDI. — Venus | 201 |
| 3458 | — SEBASTIANO DEL PIOMBO. — "L'Uomo Ammalato" | 254 |
| 3462 | — ANGELICA KAUFFMANN. — Portrait of King Stanislas of Poland | 293 |

*Collection of Portraits of the Artists Painted by Themselves*


| NO. | | PAGE |
|---|---|---|
| 224 | — Lucas Cranach the Elder | 307 |
| 228 | — Rubens | 307 |
| 262 | — Carlo Dolci | 308 |
| 286 | — Filippino Lippi | 308 |
| 288 | — Raphael | 308 |
| 384 bis | Titian | 308 |
| 434 | — Dürer | 308 |
| 540 | — Sir Joshua Reynolds | 308 |
| 549 | — Madame Lebrun | 308 |
| 585 | — Watts | 308 |
| 588 | — Millais | 308 |
| 589 | — Puvis de Chavannes | 308 |
| 600 | — Lord Leighton | 308 |
| 682 | — Corot | 308 |
| 722 | — Alma-Tadema | 308 |
| 752 | — Romney | 308 |
| 1176 | — Andrea del Sarto | 308 |
| *Cabinet of Miniatures and Pastels* | | 306 |


*Sculpture*


| | | |
|---|---|---|
| | Fragments of the Ara Pacis of Augustus | 317 |
| | Varied Replica of the Laocoon Group | 316 |
| | Two Molossian Dogs | 313 |
| | Rearing Horse | 313 |
| | Round Altar | 315 |
| 16 | — Quadrangular Trophy Pillar | 313 |
| 17 | — Quadrangular Trophy Pillar | 313 |
| 19 | — Wild Boar | 313 |
| 35 | — Seated Agrippina | 315 |
| 36 | — Roman Matron | 315 |
| 38 | — Hercules Slaying the Centaur Nessos | 314 |
| 39 | — Sarcophagus | 314 |
| 43 | — Julius Caesar | 314 |
| 46 | — Livia | 314 |
| 47 | — Augustus | 314 |
| 48 | — Marcus Agrippa | 314 |
| 59 | — Athlete with a Vase | 314 |
| 60 | — Youthful Brittanicus | 314 |
| 68 | — Sarcophagus | 314 |
| 77 | — Otho | 315 |
| 79 | — Julia | 315 |
| 82 | — Ariadne | 315 |
| 85 | — Vespasian | 315 |
| 88 | — Ganymede with the Eagle | 315 |
| 106 | — Mercury | 315 |
| 113 | — Venus | 315 |

| NO. | | PAGE |
|---|---|---|
| 119 | — Apollo | 315 |
| 138 | — Boy Extracting a Thorn from His Foot | 315 |
| 155 | — Marsyas | 315 |
| 156 | — Marsyas | 315 |
| 236 | — Altar to the Lares of Augustus | 316 |
| 241 | — Niobe and Her Youngest Daughter | 318 |
| 242 | — Trophos | 318 |
| 243 | — Apollo | 318 |
| 244 | — A Dying Niobide | 318 |
| 245 | — Narcissus | 318 |
| 248 | — A Young Niobide | 318 |
| 249 | — Muse | 318 |
| 251 | — Psyche | 318 |
| 253 | — A Young Niobide | 318 |
| 262 | — Bacchus and Ampelus | 316 |
| 264 | — Priestess | 316 |
| 265 | — Venus Genetrix | 316 |
| 266 | — Venus Arania | 316 |
| 306 | — Hermaphrodite | 316 |
| 318 | — Giant's Head | 316 |
| 342 | — The Venus de' Medici | 311 |
| 343 | — The Wrestlers | 312 |
| 344 | — Dancing Satyr | 313 |
| 345 | — Apollino | 312 |
| 346 | — The Knife-grinder | 312, 315 |
| | Artistic Jewels | 318 |


## NATIONAL MUSEUM IN THE BARGELLO

### *Painting*


| | | |
|---|---|---|
| | GIOTTO. — Portrait of Dante | 326 |


### *Sculpture*


| | | |
|---|---|---|
| 12 | — GHIBERTI. — The Sacrifice of Abraham (Competitive Panel) | 326 |
| 13 | — BRUNELLESCHI. — The Sacrifice of Abraham (Competitive Panel) | 326 |
| 22 | — VERROCCHIO. — David | 327 |
| | DONATELLO. — Saint George | 324 |
| | DONATELLO. — Marzocco | 326 |
| 56 | — DONATELLO. — David | 325 |
| 57 | — DONATELLO. — David with the Head of Goliath | 325 |
| 61 | — DONATELLO. — Saint John the Baptist | 325 |
| 63 | — DONATELLO. — Youthful Saint John the Baptist | 325 |
| 82 | — GIOVANNI DA BOLOGNA. — Flying Mercury | 327 |
| 111 | — MICHELANGELO. — Bust of Brutus | 323 |

| NO. | | PAGE |
|---|---|---|
| | BENEDETTO DA ROVEZZANO. — Reliefs from Monument to San Giovanni Gualberto | 322 |
| 112 | — BENEDETTO DA ROVEZZANO. — Borgherini Chimney-piece | 322 |
| | MICHELANGELO. — Dying Adonis | 322 |
| | MICHELANGELO. — Victory | 322 |
| 123 | — MICHELANGELO. — Madonna and Child (Relief) | 323 |
| 124 | — MICHELANGELO. — Mask of a Faun | 323 |
| 128 | — MICHELANGELO. — Drunken Bacchus | 323 |
| | Collection of Weapons and Implements of War | 321 |


## CATHEDRAL MUSEUM

*Sculpture*


| | | |
|---|---|---|
| | DONATELLO. — Cantoria | 329 |
| | LUCA DELLA ROBBIA. — Cantoria | 329 |

# List of Artists Mentioned in the Book with References to their Works

NOTE: — The references in this list are mostly by the catalogue number of the work. Unnumbered references are indicated by an asterisk (*). Page numbers are found in the list of works.

GRECO - BYZANTINE SCHOOL OF THE TENTH CENTURY
Uffizi: 1

ITALO - BYZANTINE SCHOOL OF THE ELEVENTH CENTURY
Bigallo: *; Church of Santa Trinità: *

ITALO - BYZANTINE SCHOOL OF THE TWELFTH CENTURY
Uffizi: 2, 3

ITALO - BYZANTINE SCHOOL OF THE THIRTEENTH CENTURY
Academy: 99, 100; Uffizi: 4

FLORENTINE SCHOOL OF THE FOURTEENTH CENTURY
San Marco: *; Uffizi: 7, 10, 20

FLEMISH SCHOOL OF THE FIFTEENTH CENTURY
Uffizi: 906

FLEMISH SCHOOL OF THE SIXTEENTH CENTURY
Uffizi: 731

ALBERTINELLI. — MARIOTTO ALBERTINELLI, Florentine Painter (1474–1515)
Uffizi: 1259

ALFANI. — ORAZIO ALFANI, Umbrian Painter (1510?–1583)
Uffizi: 1110

ALLEGRI, see CORREGGIO

ALLORI, see BRONZINO

ALMA - TADEMA. — SIR LAURENCE ALMA - TADEMA, English Painter (1836–1912)
Uffizi Portraits: 722

AMBROGIO DE PREDIS, see PREDIS
ANDREA DEL SARTO, see SARTO
ANGELICO. — GUIDO DI PIETRO DA MUGELLO, FRATE GIOVANNI DA FIESOLE, CALLED FRA ANGELICO, Florentine Painter (1387–1455)
Academy: 166, 266; San Marco: Numerous Frescoes; Uffizi: 17, 1162, 1178, 1184, 1290, 1294
BALDOVINETTI. — ALESSO BALDOVINETTI, Florentine Painter (1427–1499)
Academy: 159, 233; Uffizi: 56, 60
BANCO, see MASO DI BANCO
BARBARELLI, see GIORGIONE
BARBIERI, see GUERCINO
BAROCCIO. — FEDERIGO BAROCCIO DA URBINO, Eclectic Painter (1528–1612)
Uffizi: 169, 1119
BARTOLOMMEO. — BARTOLOMMEO DI PAOLO DI JACOPO DEL FATTORINO, CALLED FRA BARTOLOMMEO, Florentine Painter (1475–1517)
Academy: 97, 172; Uffizi: 71, 1126, 1130
BASSANO. — JACOPO DA PONTE DA BASSANO, Venetian Painter (1510–1592)
Uffizi: 595, 610
BAZZI, see SODOMA
BELLINI. — GIOVANNI BELLINI, Venetian Painter (1427?–1516)
Uffizi: 631
BELLINI. — JACOPO BELLINI, Venetian Painter (1400?–1470)
Uffizi: 1562
BERLINGHIERI. — BONAVENTURA BERLINGHIERI, Tuscan Painter (active 1235–1244)
Academy: 101
BIGIO, see FRANCIABIGIO
BIGORDI, see GHIRLANDAJO
BISSOLO. — PIER FRANCESCO BISSOLO, Venetian Painter (1464–1530?)
Uffizi: 584
BLES. — HENDRIK BLES, CALLED CIVETTA, Flemish Painter (1480?–1550?)
Uffizi: 698
BOLOGNA. — GIOVANNI DA BOLOGNA, Flemish-Florentine Sculptor (1530–1608)
Bargello: 82
BOLTRAFFIO. — GIOVANNI ANTONIO BOLTRAFFIO, Lombard Painter (1467–1516)
Uffizi: 3447
BONIFAZIO. — BONIFAZIO DEI PITATI, CALLED BONIFAZIO VERONESE, Venetian Painter (1487–1540)
Uffizi: 628
BONVICINO, see MORETTO

BORDONE. — PARIS BORDONE, Venetian Painter (1500–1571)
Uffizi: 577, 607

BOTTICELLI. — ALESSANDRO DI MARIANO FILIPEPI, CALLED BOTTICELLI, Florentine Painter (1446–1510)
Academy: 73, 74, 80, 85, 157, 158, 161, 162; Uffizi: 39, 1154, 1156, 1158, 1179, 1182, 1267 *bis*, 1286, 1289, 1299, 1303, 1316, 3436

BOTTICELLI SCHOOL
Uffizi: 66, 67, 68

BOTTICINI. — FRANCESCO BOTTICINI, Florentine Painter (1446–1498)
Academy: 84, 154

BRONZINO. — ANGELO ALLORI, CALLED BRONZINO, Florentine Painter (1502–1572)
Uffizi: 154, 159, 167, 172, 198, 1155, 1164, 1266, 1271, 1272, 1273

BRUEGHEL. — PETER BRUEGHEL, THE ELDER, of Breda, Flemish Painter (1530?–1569)
Uffizi: 892, 928

BRUNELLESCHI. — FILIPPO BRUNELLESCHI, Florentine Architect and Sculptor (1379–1446)
Bargello: 13

BUONAROTTI, see MICHELANGELO

CALIARI, see CARLETTO, and VERONESE

CAPANNA. — PUCCIO CAPANNA, Florentine Painter (1319?–1360?)
Uffizi: 6

CAPORALI. — BARTOLOMMEO CAPORALI, Umbrian Painter (active about 1472–1499)
Uffizi: 1544

CAPPONI, see GARBO

CARACCI, see CARRACCI

CARIANI. — GIOVANNI BUSI CARIANI, Venetian Painter (1485?–1541?)
Uffizi: 1569

CARLETTO. — CARLO CALIARI, CALLED CARLETTO, Venetian Painter (1572–1596)
Uffizi: 604

CAROTTO. — GIOVANNI FRANCESCO CAROTTO, Veronese Painter (1470–1546)
Uffizi: 571, 1121

CARPACCIO. — VITTORE CARPACCIO, Venetian Painter (1450?–1525?)
Uffizi: 583 *bis*

CARRACCI. — ANNIBALE CARRACCI, Bolognese Painter (1560–1609)
Uffizi: 1133

CARRUCCI, see PONTORMO

CASTAGNO. — ANDREA DI BARTOLOMMEO DI SIMONE, CALLED ANDREA DEL CASTAGNO, Florentine Painter (1390–1457)
Uffizi: 12

CATENA. — Vincenzo di Biagio, called Catena, Venetian Painter (1470?–1531?)
Uffizi: 583
CHAVANNES. — Pierre-Cécile Puvis de Chavannes, French Painter (1824–1898)
Uffizi Portraits: 589
CIMA. — Giovanni Battista da Conegliano, called Cima da Conegliano, Venetian Painter (1459–1517)
Uffizi: 584 *bis*
CIMABUE. — Giovanni Cimabue, Florentine Painter (1240–1302?)
Academy: 102; Church of Santa Maria Novella: *
CIONE, see ORCAGNA
CIONI, see VERROCCHIO
CIVETTA, see BLES
CLAUDE. — Claude Gellée, called Claude de Lorraine, French Painter (1600–1682)
Uffizi: 848
CLEEF. — Joost van Cleef, Dutch Painter (1504?–1540)
Uffizi: 762
CONEGLIANO, see CIMA
COROT. — Jean Baptiste Camille Corot, French Painter (1796–1875)
Uffizi Portraits: 682
CORREGGIO. — Antonio Allegri da Correggio, Parman Painter (1494–1534)
Uffizi: 1002, 1118, 1134
CORREGGIO SCHOOL
Uffizi: 1132
COSIMO, see PIERO DI COSIMO
CRANACH. — Lucas Cranach, the Elder, German Painter (1472–1553)
Uffizi: 822, 838, 845, 847, 1138, 1142; Uffizi Portraits: 224
CREDI. — Lorenzo di Andrea di Oderigo di Credi, Florentine Painter (1459–1537)
Academy: 92; Uffizi: 1160, 1163 1168, 1311, 1313, 1314, 3452
CRISTUS. — Petrus Cristus, Dutch Painter (1410?–1473)
Uffizi: 749
DANIELE DA VOLTERRA, see VOLTERRA
DAVID. — Gerard David, Dutch Painter (1440?–1523)
Uffizi: 708, 846
DENNER. — Balthasar Denner, German Painter (1685–1749)
Uffizi: 764
DOLCI. — Carlo Dolci, Florentine Painter (1616–1686)
Uffizi Portraits: 262
DOMENICHINO. — Domenico Zampieri, called Domenichino, Bolognese Painter (1581–1641)
Uffizi: 1109
DOMENICO VENEZIANO, see VENEZIANO

DONATELLO. — DONATO DI NICCOLO DI BETTO BARDI, CALLED DONATELLO, Florentine Painter and Sculptor (1386–1466)
Bargello: 56, 57, 61, 63, * *; Cathedral Museum: *
DOU. — GERARD DOU, Dutch Painter (1613–1675)
Uffizi: 926
DÜRER. — ALBRECHT DÜRER, German Painter (1471–1528)
Uffizi: 91, 766, 768, 777, 1141; Uffizi Portraits: 434
DYCK, see VAN DYCK
FABRIANO. — GENTILE DI NICCOLO DI GIOVANNI MASSI DA FABRIANO, Umbrian Painter (1365?–1428?)
Academy: 165; Uffizi: 1310
FILIPEPI, see BOTTICELLI
FILIPPINO LIPPO, see LIPPI
FORLÌ. — MARCO MELOZZO DEGLI AMBROSI DA FORLÌ, CALLED MELOZZO DA FORLÌ, Umbrian-Florentine Painter (1438–1494)
Uffizi: 1563
FRA ANGELICO, see ANGELICO
FRA BARTOLOMMEO, see BARTOLOMMEO
FRA FILIPPO LIPPI, see LIPPI
FRANCESCA. — PIETRO DI BENEDETTO DEI FRANCESCHI, CALLED PIERO DELLA FRANCESCA, Umbrian-Florentine Painter (1416–1492)
Uffizi: 1300
FRANCIA. — FRANCESCO DI MARCO DI GIACOMO RAIBOLINI, CALLED IL FRANCIA, Bolognese Painter (1450–1517)
Uffizi: 1124
FRANCIABIGIO. — FRANCESCO DI CRISTOFANO BIGI, CALLED FRANCIABIGIO, Florentine Painter (1482–1525)
Uffizi: 1125
FROMENT. — NICOLAS FROMENT OF UZÈS, French Painter (active 1461)
Uffizi: 744
GADDI. — TADDEO DI GADDO GADDI, Florentine Painter (1300?–1366?)
Academy: 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126
GARBO. — RAFFAELINO DI BARTOLOMMEO DI GIOVANNI DI NICCOLO CAPPONI, CALLED RAFFAELINO DE GARBO, Florentine Painter (1466–1524)
Uffizi: 22
GELLÉE, see CLAUDE
GENTILE DA FABRIANO, see FABRIANO
GHERARDO DELLE NOTTI, see HONTHORST
GHIBERTI. — LORENZO DI CIONE GHIBERTI, Florentine Sculptor (1378–1455)
Bargello: 12
GHIRLANDAJO. — DOMENICO DI TOMMASO CURRADI DI DOFFO BIGORDI, CALLED GHIRLANDAJO, Florentine Painter (1449–1494)
Academy: 195; Uffizi: 1295, 1297

GHIRLANDAJO. — Ridolfo di Domenico Bigordi, called Ridolfo Ghirlandajo, Florentine Painter (1483–1561)
Uffizi: 1275, 1277
GIORGIONE. — Giorgio Barbarelli da Castelfranco, called Giorgione, Venetian Painter (1477?–1510)
Uffizi: 621, 622, 630
GIOTTINO. — Tommaso di Maestro Stefano, called Giottino, Florentine Painter (Fourteenth Century)
Uffizi: 27
GIOTTO. — Giotto di Bondone, Florentine Painter (1266–1337)
Academy: 103; Bargello: *
GIOTTO SCHOOL
Uffizi: 12
GIOVANNI DA BOLOGNA, see BOLOGNA
GIOVANNI DA SAN GIOVANNI, see SAN GIOVANNI
GOES. — Hugo van der Goes, Flemish Painter (1435?–1482)
Uffizi: 1525
GUERCINO. — Giovanni Francesco Barbieri, called Guercino, Bolognese Painter (1591–1666)
Uffizi: 1114, 1137
GRANACCI. — Francesco Granacci, Florentine Painter (1477–1543)
Uffizi: 1249, 1280, 1282
GUIDO DA SIENA, see SIENA
HOLBEIN. — Hans Holbein the Younger of Augsburg, German Painter (1497–1543)
Uffizi: 765
HONTHORST. — Gerard van Honthorst, called Gherardo delle Notti, Dutch Painter (1590–1656)
Uffizi: 190
JACOBSZ., see LEYDEN
KAUFFMANN. — Angelica Kauffmann of Bregenz, German Painter (1741–1807)
Uffizi: 3462
KRANACH, see CRANACH
KULMBACH. — Hans Suess of Kulmbach, German Painter (1475?–1522)
Uffizi: 713, 713 *bis*, 724, 729, 740, 740 *bis*, 748
LE BRUN. — Marie Louise Elisabeth Vigée Le Brun, French Painter (1755–1842)
Uffizi Portraits: 549
LEIGHTON. — Frederic, Lord Leighton, English Painter (1830–1896)
Uffizi Portraits: 600
LELY. — Pieter Van der Faes, called Sir Peter Lely, Flemish Painter (1618–1680)
Uffizi: 135

LEONARDO DA VINCI, see VINCI
LEYDEN. — LUCAS JACOBSZ., CALLED LUCAS VAN LEYDEN, Dutch Painter (1494–1533)
Uffizi: 1143
LIPPI. — FILIPPO DI TOMMASO LIPPI, CALLED FRA FILIPPO LIPPI, Florentine Painter (1406–1469)
Academy: 55, 62, 79, 86; Uffizi: 1307
LIPPI. — FILIPPO DI FILIPPO LIPPI, CALLED FILIPPINO LIPPI, Florentine Painter (1457–1504)
Academy: 98; Uffizi: 1257, 1268, 1549; Uffizi Portraits: 286
LORENZETTI. — AMBROGIO DI LORENZO, CALLED AMBROGIO LORENZETTI, Sienese Painter (1300?–1348)
Academy: 134
LORENZETTI. — PIETRO DI LORENZO, CALLED PIETRO LORENZETTI, Sienese Painter (1280?–1348)
Uffizi: 15, 16
LORENZO DI BICCI. — Florentine Painter (1350–1427)
Uffizi: 45
LORENZO MONACO. — DON LORENZO, CALLED IL MONACO, Florentine-Sienese Painter (1370?–1425?)
Uffizi: 8, 39, 40, 41, 1309
LUCA DELLA ROBBIA, see ROBBIA
LUINI. — BERNARDINO LUINI, Lombard Painter (1470?–1533?)
Uffizi: 1135
MANOZZI, see SAN GIOVANNI
MANTEGNA. — ANDREA DI SER BIAGIO, CALLED MANTEGNA, Paduan Painter (1431–1506)
Uffizi: 1025, 1111
MARTINI. — SIMONE MARTINI, Sienese Painter (1283–1344)
Uffizi: 23
MASACCIO. — TOMMASO DI SER GIOVANNI DI SIMONE GUIDI DELLA SCHEGGIA, CALLED MASACCIO, Florentine Painter (1401–1428)
Academy: 70; Uffizi: 1167
MASO DI BANCO. — Florentine Painter (1310?–1352?)
Uffizi: 27 (?)
MATSYS. — QUENTIN MATSYS, Flemish Painter (1460?–1530)
Uffizi: 237
MELOZZO DA FORLÌ, see FORLÌ
MEMLING. — HANS MEMLING, Flemish Painter (1430?–1494)
Uffizi: 703, 769, 778, 780, 801, 801 *bis*
MEMMI. — LIPPO DI MEMMO DI FILIPUCCIO, CALLED LIPPO MEMMI, Sienese Painter (1290?–1357)
Uffizi: 23
METSU. — GABRIEL METSU, Dutch Painter (1630–1667)
Uffizi: 918, 972
METSYS, see MATSYS

MICHELANGELO. — MICHELANGELO DI LUDOVICO DI LEONARDO BUONAROTTI SIMONI, Florentine Architect, Sculptor and Painter (1475–1564)
Academy Sculpture: *; Uffizi: 1239; Bargello: 111, 123, 124, 128, * *
MIERIS. — FRANZ VAN MIERIS, THE ELDER, Dutch Painter (1635–1681)
Uffizi: 854, 890, 941
MILLAIS. — JOHN EVERETT MILLAIS, English Painter (1829–1896)
Uffizi Portraits: 588
MONACO, see LORENZO MONACO
MORONI. — GIOVANNI BATTISTA MORONI, Venetian Painter (1520?–1578)
Uffizi: 582, 586, 629, 642
NEGRETTI, see PALMA VECCHIO
ORCAGNA. — ANDREA DI CIONE, CALLED L'ARCAGNOLO, OR ORCAGNA, Florentine Painter (1308?–1368)
Uffizi: 14
PALMA VECCHIO. — JACOPO DI ANTONIO NEGRETTI, CALLED PALMA IL VECCHIO, Venetian Painter (1480–1528)
Uffizi: 619, 623
PALMA VECCHIO SCHOOL
Uffizi: 650
PAOLO DI DONO, see UCCELLO
PAOLO VERONESE, see VERONESE
PARMIGIANINO. — FRANCESCO MAZZUOLI DA PARMA, CALLED IL PARMIGIANINO, Ferrarese-Florentine Painter (1503–1540)
Uffizi: 1006
PERUGINO. — PIETRO VANNUCCI DA PERUGIA, CALLED PERUGINO, Umbrian Painter (1446–1523)
Academy: 53, 56, 57, 78, 98, 241, 242; Uffizi: 287, 1122, 1547
PESELLINO. — FRANCESCO DI STEFANO, CALLED PESELLINO, Florentine Painter (1422–1457)
Academy: 72
PIERO DELLA FRANCESCA, see FRANCESCA
PIERO DI COSIMO. — PIERO DI LORENZO, CALLED PIERO DI COSIMO, Florentine Painter (1462–1521)
Uffizi: 81, 83, 1312
PIOMBO, see SEBASTIANO DEL PIOMBO
POLLAIUOLO. — ANTONIO D'JACOPO D'ANTONIO BENCI, CALLED ANTONIO DEL POLLAIUOLO, Florentine Painter (1429–1498)
Uffizi: 1153, 1301
POLLAIUOLO. —PIERO D'JACOPO D'ANTONIO BENCI, CALLED PIERO DEL POLLAIUOLO, Florentine Painter (1443–1496)
Uffizi: 30, 69, 70, 71, 72, 73, 1306
PONTORMO. — JACOPO CARRUCCI DA PONTORMO, Florentine Painter (1494–1557)
Uffizi: 1198

PREDIS. — Ambrogio de Predis, Lombard Painter (1450?–1520?)
Uffizi: 30 *bis*
PUVIS DE CHAVANNES, see CHAVANNES
RAFFAELINO DEL GARBO, see GARBO
RAPHAEL. — Raffaello Sanzio, Umbrian-Florentine-Roman Painter (1483–1520)
Uffizi: 1120, 1127, 1129, 1131; Uffizi Portraits: 288
REYNOLDS. — Sir Joshua Reynolds, English Painter (1723–1792)
Uffizi Portraits: 540
RIBERA, see SPAGNOLETTO
ROBBIA. — Luca di Simone di Marco della Robbia, Florentine Sculptor (1400–1482)
Cathedral Museum: *
ROBUSTI, see TINTORETTO
ROMNEY. — George Romney, English Painter (1734–1802)
Uffizi Portraits: 752
ROSSELLI. — Cosimo di Lorenzo di Filippo Rosselli, Florentine Painter (1439–1507)
Academy: 52; Uffizi: 65, 65 (Santa Maria Nuova)
ROVEZZANO. — Benedetto da Rovezzano, Florentine Sculptor (1476–1556)
Bargello: 112, *
RUBENS. — Peter Paul Rubens, Flemish Painter (1577–1640)
Uffizi: 147, 180, 197, 1140; Uffizi Portraits: 228
RUBENS SCHOOL
Uffizi: 210
SALVI, see SASSOFERRATO
SAN GIOVANNI. — Giovanni Manozzi da San Giovanni, Florentine Painter (1590–1636)
Uffizi: 137, 1555, 1556
SARTO. — Andrea d'Agnolo di Francesco di Luca di Paolo del Migliore, called Andrea del Sarto, Florentine Painter (1486–1531)
Academy: 61, 76, 77; Uffizi: 93, 188, 280, 1112, 1254; Uffizi Portraits: 1176
SASSOFERRATO. — Giovanni Battista Salvi da Sassoferrato, Roman Painter (1605–1685)
Uffizi: 191
SAVOLDO. — Giovanni Girolamo Savoldo, Brescian Painter (1480?–1550?)
Uffizi: 645
SEBASTIANO DEL PIOMBO. — Sebastiano di Francesco Luciani, called Fra Sebastiano del Piombo, Venetian-Roman Painter (1485–1547)
Uffizi: 592, 1123, 3458
SIGNORELLI. — Luca d'Egidio di Ventura Signorelli, Florentine-Umbrian Painter (1441–1524)
Academy: 65, 164; Uffizi: 74, 1291, 1298, 1547

SIENA. — Guido da Siena, Sienese Painter (1240?–1300?)
Uffizi: 5
SODOMA. — Giovanni Antonio de' Bazzi, called Il Sodoma, Sienese-Lombard Painter (1477?–1549)
Uffizi: 1279
SOGLIANI. — Giovanni Antonio Sogliani, Florentine Painter (1492–1544)
San Marco: *
SNYDERS. — Franz Snyders, Flemish Painter (1579–1657)
Uffizi: 220
SPAGNOLETTO. — Jusepe de Ribera, called Il Spagnoletto, Spanish-Neapolitan Painter (1588–1656)
Uffizi: 1104
SUESS, see KULMBACH
SUSTERMANS. — Justus Sustermans, Flemish Painter (1597–1681)
Uffizi: 163, 763, 3424, 3426
TINTORETTO. — Jacopo Robusti, called Il Tintoretto, Venetian Painter (1518–1594)
Uffizi: 601, 638
TITIAN. — Tiziano Vecelli, Venetian Painter (1477–1576)
Uffizi: 599, 605, 614, 626, 633, 648, 1108, 1116, 1117, 1524;
Uffizi Portraits: 384 *bis*
TITIAN SCHOOL
Uffizi: 576, 590, 609, 618, 625, 1540
TURA. — Cosimo Tura, Ferrarese Painter (1432–1495)
Uffizi: 1557
UCCELLO. — Paolo di Dono, called Uccello, Florentine Painter (1397–1475)
Uffizi: 52
VAN CLEEF, see CLEEF
VAN DER FAES, see LELY
VAN DER GOES, see GOES
VAN DER WEYDEN, see WEYDEN
VAN DYCK. — Anthonis Van Dyck, Flemish Painter (1599–1641)
Uffizi: 1115
VAN DYCK SCHOOL
Uffizi: 1128
VAN HONTHORST, see HONTHORST
VAN MIERIS, see MIERIS
VANNUCCI, see PERUGINO
VASARI. — Giorgio Vasari, Florentine Architect and Painter (1511–1574)
Uffizi: 1269
VECELLI, see TITIAN
VENEZIANO. — Domenico di Bartolommeo da Venezio, called Domenico Veneziano, Florentine Painter (1400?–1461)
Uffizi: 1305

VERONESE. — Paolo Caliari, called Paolo Veronese, Venetian Painter (1528–1588)
Uffizi: 579, 589, 596, 603, 1136
VERROCCHIO. — Andrea di Domenico di Michele di Francesco de' Cioni, called Andrea del Verrocchio, Florentine Sculptor and Painter (1435–1488)
Academy: 71; Bargello: 22
VERROCCHIO SCHOOL
Academy: 84; Uffizi: 1288
VINCI. — Leonardo di Ser Piero d'Antonio di Ser Piero di Ser Guido da Vinci, Florentine-Lombard Painter (1452–1519)
Uffizi: 1252
VIVARINI. — Bartolommeo Vivarini, Venetian Painter (1425?–1499?)
Uffizi: 1568
VOLTERRA. — Daniele Ricciarelli da Volterra, called Il Bragghetone, Roman Painter (1509–1566)
Uffizi: 1107
WATTEAU. — Antoine Watteau, French Painter (1684–1721)
Uffizi: 671
WATTS. — George Frederick Watts, English Painter (1817–1904)
Uffizi Portraits: 585
WEYDEN. — Roger van der Weyden, Flemish Painter (1399?–1464)
Uffizi: 795
ZAMPIERI, see DOMENICHINO

# Index


Academy, History of, 13.
Adam, 211, 266.
Adoration of the Magi, 72.
Albigenses, 129.
Alessandri, 153.
Alessandro de' Medici, 146.
Altar-piece, 35.
Alverna, 55.
Anna Maria Luisa de' Medici, 149.
Annunciation, 65.
Apelles, 196.
Arezzo, 116.
Arles, 55.
Arlotto, Parish Priest, 292.
Arno, 223.
Assisi, 47, 52, 57.
Assumption of the Virgin, 121.
Augustinian Order, 129.
Augustus, 312, 317.
Azarias, 108.

Baldacchino, 96.
Balthasar, 74.
Bargello, History of, 320.
Battlements, Guelph and Ghibelline, 321.
Beatification, 68.
Benedict XI, 46.
Benedictine Order, 7, 60, 113.
Benvenuti, 153.
Bonfires of Vanities, 112.
Borgherini, 170.
Botti, 255.
Brancacci Frescoes, 79.
Browning, Robert, 83, 126, 242, 244.
Buontalenti, 147, 148, 155, 248.
Byron, 249.
Byzantine, 269.

Camaldolesan Order, 6, 60, 140, 176.
Canova, 153.
Carmelite Order, 139.
Casentino, 6, 23, 55, 94.
Caspar, 73.
Catacombs of Saint Calixtus, 164.
Cenacolo, 135.
Charles V, 266.
Chaucer, 163.
Chiara Fancelli, 120.
Cintola, Legend of the Sacred, 235.
Cistercian Order, 113, 140.
Città della Pieve, 118.
Clement V, 157.
Cleomenes, 311, 315.
Colleoni, 105.
Coronation of the Virgin, 84.
Cortona, 115.
Cosimo de' Medici the Elder, 80, 131, 136, 137, 145, 190, 209.
Cosimo I, 146, 255.
Cosimo II, 148, 255.
Cosimo III, 149, 297, 302.
Crucifixes, Types of, 157, 158, 159.
Crusades, 49.

Dante, 13, 24, 39, 49, 55, 70, 96, 202, 232, 236.
Diocletian, 86, 238.

Diptych, 36.
Distemper, 42.
Dominican Order, 12, 35, 57, 112, 129, 131, 137, 139, 140.
Doni, 216.

Eleanor of Toledo, 291.
Eliot, George, 141.
Elizabeth, 232.
Erasmus, 295.
Eve, 211, 266.
Ezekiel, Vision of, 162.

Ferdinando I, 148, 291, 305.
Ferdinando II, 148, 305.
Ferdinando III, 151, 152.
Flaminius, 115.
Francesco I, 147, 155, 310.
Francesco Maria della Rovere, 259, 278.
Franciscan Order, 12, 35, 53, 54, 56, 57.
Frederick the Wise, 267.

Galileo, 305.
Gesso, 72.
Giovanni delle Bande Nere, 279.
Giovanni de' Medici, 190.
Giovanni Gastone, 149.
Giuliano de' Medici, 89, 191.
Goldsmith-Artists, 319.
Golgotha, 138.
Gonfalon, 237.
Gradino, 37.
Guido d'Arezzo, 10.

Halo, 69.
Hannibal, 115.
Harpies, 241.
Henry IV of France, 303.
Hermits of the Thebaid, 165.
Holofernes, 187.
Honorius III, 129, 133.

Innocent III, 53.
Isabella d'Este, 278.
Isaiah, 250.

James, Cardinal of Portugal, 211, 212.
Jesse, 75.
Joseph of Arimathea, 68, 123, 125.
Judas, 123, 142.
Judith, 187, 281.
Julius II, 253, 322.

Lavinia, 260.
Leopoldo de' Medici, Cardinal, 149, 307.
Leopoldo II, 151.
Lorenzo di Pierfrancesco de' Medici, 88.
Lorenzo the Magnificent, 89, 131, 137, 191, 193, 212, 223, 247, 319, 329.
Lucretius, 89.
Lucrezia Buti, 85, 98, 208, 209.
Lucrezia del Fede, 126, 241, 244, 245, 290.
Luther, 295.

Magnificat, 193, 232.
Mandorla, 71.
Maria de' Medici, 303.
Marseilles, 31.
Martin V, 131.
Marzocco, 326.
Maxentius, 62.
Maximin, 31.
Melancthon, 295.
Melchior, 74.
Mercatanzia, 184, 201.
Michelozzo, 68.
Misery of Europe, 8.
Monastery of San Marco, History of, 131.
Montefeltro, 221.
More, Sir Thomas, 295.
Moses, Trial of the Infant, 275.

Napoleon, 152, 251, 312.
Nasi, 252.
Nicholas V, 142.
Nicodemus, 68, 123.
Nimbus, 69.
Niobe Myth, 317.
Noli me Tangere, 30.
Nunc Dimittis, 58.

Parigi, 147.
Perugia, 116, 118.
Perugian Academy, 857.
Piagnoni, 112.
Piero de' Medici the Gouty, 190.
Pierfrancesco de' Medici, 225.
Pietà, 97.
Pietro Leopoldo I, 150, 257.
Politian, 89, 91.
Polyptych, 36.
Portinari, 13, 299.
Portiuncula, 54.
Prato, 208, 236.
Praxiteles, 313.
Predella, 37.
Puccini, 152.
Putti, 126, 218, 263.

Ricci, 153.
Romola, 141.
Rood, 159.
Rudolph II, 267.

Sacramental Office, 135.
Saints in Art, 64.
Saints:
Albert of Vercelli, 139.
Ambrose, 84, 95.
Andrew, 176.
Anna, 78, 79, 234.
Ansano, 168.
Anthony Abbot, 63, 165, 222, 277, 299.
Anthony of Padua, 31, 55, 86, 87.
Antonino, 131, 136, 228.
Augustine, 87, 92, 93, 95, 97, 140, 186.
Barbara, 109, 110.
Barnabas, 94, 234.
Bartholomew, 161.
Benedict, 100, 113, 120, 140, 144, 161, 169, 176, 177, 301.
Bernard of Clairvaux, 113, 140, 226.
Bernardo degli Uberti, 120, 125, 126.
Catherine of Alexandria, 45, 61, 64, 95, 159, 228, 261, 272, 280, 281.
Catherine of Siena, 136, 143, 272.
Cecilia, 162.
Clara, 34.
Cosimo, 86, 87, 139, 144, 169, 222.
Damiano, 86, 87, 139, 169, 222.
Dominick, 12, 49, 69, 71, 115, 128, 129, 130, 134, 135, 136, 139, 140, 143, 144, 222, 289.
Egidio, 299.
Eloy, 92, 93.
Eustace, 212.
Francis, 12, 26, 34, 49, 61, 69, 71, 86, 129, 140, 144, 157, 202, 222, 229, 241.
Frediano, 87, 286.
Gabriel (Archangel), 109, 167, 213, 276.
George, 181, 324.
Giles, 299.
Giobbe, 250, 273.
Giovanni Gualberto, 1, 51, 69, 100, 120, 125, 126, 140, 234, 322.
Giuliano, 222.
Giulietta, 168.
Giustina, 286.
Giusto, 214, 215.
Ilario, 82.
James, 143, 212, 245.
Jerome, 82, 92, 93, 139, 166, 257.
Job, 250, 273.
John Baptist, 81, 85, 95, 106, 110, 125, 126, 138, 161, 176, 179, 181, 202, 218, 220, 222, 226, 234, 241, 246, 250, 258, 259, 277, 281.
John Evangelist, 68, 92, 93, 113, 123, 136, 138, 143, 158, 161, 162, 176, 221, 227, 235.
Joseph, 75, 76, 179.
Laurence, 138, 144, 222.
Lazarus, 29.
Longinus, 26.
Lorenzo, 138, 144, 222.
Louis of Toulouse, 270.
Lucia, 202.
Luke, 162.

Margaret, 228, 286, 300.
Mark, 138, 144, 162, 179.
Martha, 29, 297.
Mary Magdalen, 27, 45, 68, 82, 116, 123, 138, 181, 297, 298, 300, 326.
Mary Salome, 76.
Matthew, 110, 162.
Michael (Archangel), 34, 69, 95, 109, 120, 125, 126, 215, 235, 236.
Nicholas of Bari, 180, 181, 202.
Paul, 69, 144, 159, 272, 294, 295.
Peter, 143, 159, 176, 179, 228, 273, 274, 294, 295.
Peter Martyr, 69, 133, 140, 144.
Philip, 69, 228, 293.
Procolo, 61, 63.
Raphael (Archangel), 108, 215.
Remigio, 169.
Reparata, 168, 234.
Romualdo, 6, 84, 140, 176.
Sebastian, 237, 250, 273.
Thaddeus, 161.
Thomas, 144, 235, 236, 299.
Thomas Aquinas, 135, 140, 144.
Victor, 226.
Vincent, 212.
Zenobio, 215, 226, 229, 234, 239.
Salome, 97, 259.
Salvestrini, 131.
Santa Conversazione, 281.
Sarah, 108.
Savonarola, 112, 131, 141, 144, 231.
Scapular, 130.
Secret of the Old Masters, 124.
Servite Order, 228.
Sforza, 224.
Siena, 58, 167.
Simonetta, 89, 192.
Sixtus II, 138.
Sixtus IV, 191, 281.
Solomon, 275.
Song of Solomon, 272.
Stigmata, Legend of, 55.
Symbols in Sacred Art:
Angel, 162.
Apple, 300.
Arrow, 238.
Ass, 75.
Bird, 104.
Cypress, 205, 215.
Dove, 178, 228.
Eagle, 162.
Flowers, 215.
Fruit, 215.
Garden, 199, 205, 210.
Lion, 162.
Orb, 178.
Ox, 75, 162.
Pelican, 158.
Pomegranate, 187, 192, 193.
Scorpion, 259.
Shell, 96.
Star, 178.
Tree of Life, 273.
Taylor, Bayard, 248, 265.
Te Deum, 95.
Tempera, 42.
Tiburtius, 164.
Tobias, 108.
Tondo, 36.
Trasimeno, Lake, 115.
Triptych, 36.
Tuscany, 25.
Uffizi Gallery, History of, 146.
Valencia, 128.
Valerian, 163.
Vallombrosa, 126.
Vallombrosan Order, 6, 57, 100, 140.
Vasari, 146.
Venetian Palaces, 285.
Venice, 269.
Verna, La, 55.
Vespucci, Amerigo, 101.
Vespucci, Marco 89.
Violante, 278.
Visitation, 232.
Vittoria della Rovere, 148, 261, 278.
Zacharias, 232.

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